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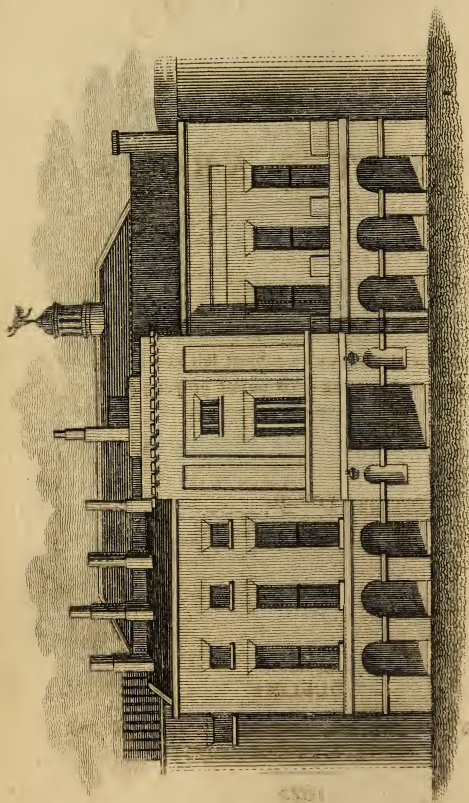
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New Theatre Royal.

Engraved for the Dramatic Argus. 1825.

THE

DRAMATIC ARGUS.

"WE choose the STAGE, a subject fair and free,—

"'Tis yours—'tis OURS—'tis public property."

VOL. II.

DUBLIN:

PRINTED FOR THE PROPRIETOR, AND SOLD AT THE
OFFICE, 3, BEDFORD-ROW.

1825.

ADVERTISEMENT.

ON looking over these Volumes, the EDITOR finds his work is far from being faultless; he would, however, beg to remind the reader, that the *whole* weight of the publication rested on the shoulders of one individual, and that the critiques were written in most cases after eleven, and sometimes after twelve o'clock at night. This simple statement will be his best apology. Those who are disposed to be severe, are reminded of the lines of POPE:—

“Whoever thinks a faultless piece to see,

“Thinks what ne’er was, nor is, nor e’er shall be.”

DUBLIN,

February 12, 1825.

J. SCOTT, PRINTER, 12, COPE-STREET.

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Price 1d)

THE

Dramatic Argus.

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 "——— Whose end both at the first, and now, was, and  
 "is, to hold us <sup>as</sup>twere the mirror up to nature."

"Droit et avant."

~~~~~  
 No. 1.) THURSDAY, NOV. 18, 1824. (Vol. 1.)

INTRODUCTORY OBSERVATIONS.

It is become almost an invariable practice with those who write a book or commence a periodical work, to enter into an explanation of the nature of their performance. In compliance with this custom, a neglect of which might now argue a disrespect to the Public, we beg to offer a few observations illustrative of the plan which we intend to pursue in the present undertaking.

Our fixed determination is, to deliver our opinions candidly and without partiality to any individual whatever. To foster and encourage merit shall always be our aim—to expose empty pretensions shall also be our object. "We shall not name desert before his birth," and nothing shall induce us to praise where there is not merit to deserve it. From the shameful system of *puffing* particular individuals we shall always shrink; having laid down our principle of action, from which nothing shall cause us to deviate. The old song, a little altered, quite expresses our feelings:—

"Our mind's our own, our will is free,

"And so shall be our voice."

It is in this spirit we propose to carry on our work, with the strong hope that we may do something tending to the advancement of the Drama in this city. We have

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seen much on the subject, and read more; and so just have at all times the admirable lines* of Pope appeared to us, that we have constantly felt an undiminished interest in the welfare of the Stage generally, but particularly as relates to its state in this our own country.

Gross flattery, or rank abuse, shall never find a place in our columns. We shall endeavour to keep as closely as possible in the *golden mean*, from which we shall never intentionally deviate. We "would not flatter Neptune for his trident, or Jove for his power to thunder." We shall always bestow our praises where we sincerely believe them to be due, and we shall also perform the more unpleasant task of censure when necessary, without respect to persons. In short, we shall *act* on the now hackneyed phrase of "Nothing extenuate nor set down aught in malice."

We hold it that nothing can possibly operate more to the injury and degradation of the Drama, than unjust criticism. It is an *ignis fatuus* which leads the professors of the Stage away from the proper path of sound judgment and good taste, into the quagmire of false conception, and consequently erroneous personation. It deludes the Manager by representing things as blemishes which are confessedly beauties, and *vice versa*, and has a most deleterious effect on the best interests of the Stage. On the other hand, judicious observations, friendly but firmly delivered, must produce the most beneficial results, equally serviceable to the Manager and pleasing to the Public.

We have been observers, and not inattentive ones, of the Dramatic representations of the metropolis of the sister country, and of their neighbours the French; and we think we may say without vanity, that such expe-

* "To wake the soul by tender strokes of art,
To raise the genius, and to mend the heart,
To make mankind in conscious virtue bold,
Live o'er each scene, and be what they behold:
For this the Tragic muse first trod the Stage."

rience must materially tend to the formation of a second opinion on the relative state of the Stage in this country. It is only by comparison we can form a judgment, and it is hoped it will be generally admitted, that the possession of the necessary experience to form such comparison and to draw just conclusions, is an advantage of no ordinary kind. To be sure, in the first instance, the will must be taken for the deed; but we hope ere long, to prove that our pretensions are not mere words, but that they are "medicinal as true; honest as either."

Had we the option of consulting our own private feelings, we should not have opened our campaign with any explanatory remarks, inasmuch as such have been considerably reduced in credit by the conduct of some who have commenced similar publications, who really seem to endeavour to act in a manner the very reverse of that set forth in their preface. It will, however, on consideration be conceded, that it would not be just to judge of the whole by the merit of a part, and therefore, we hope the discrimination and sense of fairness of our readers will be in operation, and that they will award the palm as the work deserves.

☞ The general execution of this publication shall be fully equal, if not superior, to that of any other of a similar kind which has preceded it. We shall endeavour to make it in every way worthy of the support with which we hope to be favoured.

The DRAMATIC ARGUS will be ready for delivery at Nine o'clock, and shall be served at the residences of Subscribers before Ten.

Theatre-Royal.

This Evening, Thursday, Nov. 18, 1824,
WILL BE PERFORMED THE

Marriage of Figaro.

Count Almaviva	....	Mr. FARREN,
Antonio	....	Mr. JOHNSON,
Sebastian	....	Mr. DIGGES,
Figaro	....	Mr. A. LEE,
Cherubino (THE PAGE)	....	Mrs. HUMBY,
Fiorello	....	Mr. M'KEON,
Basil	....	Mr. SMOLLET,
Attendants	Messrs. TURNER, GEARY, MONTAGUE,	
Countess Almaviva (<i>for the night only</i>)	Miss FORDE,	
Barbarina	....	Mrs. DALY,
Marcelline	....	Mrs. JOHNSON,
Susanna	.....	Madame VESTRIS,

IN WHICH SHE WILL INTRODUCE

"Once a Maiden Spring Roses was wearing,"
And, *"What can a poor Maden?"*

In the course of the Piece, the Saanish Bolero by
Master and Miss St. Pierre.

To conclude with

PAUL AND VIRGINIA.

Paul	.....	Madame VESTRIS,
(Of the King's Theatre, and Theatre-Royal, Drury-lane,)		
Don Antonio	....	Mr. DIGGES,
Alhambra	....	Mr. A. LEE,
Tropic	....	Mr. SMOLLET,
Dominique	....	Mr. JOHNSON,
Sebastian	Mr. HART,
Mary	Mrs. M'CULLOCH.
Jacintha	Miss CUNNINGHAM,
Virginia	Miss FORDE.

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"is, to hold as 'twere the mirror up to nature."  
"Droit et avant."  
~~~~~

No. 2.) FRIDAY, NOV. 19, 1824. (Vol. 1.

THEATRE-ROYAL.



THE MARRIAGE OF FIGARO.

THIS very lively and amusing Opera was performed last evening. As our readers will suppose, Madame Vestris is the centre of attraction. This lady has gained so wonderfully upon us in common with all the play-going people of this city, that we should not easily find words adequately to express our feelings. However, our having thus declared ourselves will palliate in some degree, if not altogether excuse, any deficiency in this respect. There is a fasciation, an archness, and a *naiveté* in Madame Vestris' manner, which make their way at once to the heart; and totally devoid of all sensibility must be the individual who does not feel the full force of these extraordinary attractions. In the Opera of Last night, all these qualities shone forth: she sang with a spirit and a melody which is seldom equalled, and in our opinion, cannot be surpassed. The introduced song, "Once a Maiden Spring roses was wearing," was rapturously encored. Throughout, her performance was received with the greatest applause. Miss Forde appeared as the *Countess*, and executed her songs with great sweetness. We would, however, recommend this lady to endeavour to become more animated, and to shake off a sort of torpor which seems to take possession

of her. This perhaps may arise from embarrassment, but really Miss Forde should not labour under any difficulty of this sort when appearing before her old friends, the Citizens of Dublin. Johnson as the drunken gardener was excellent: perhaps this part could not find a better representative. Mr. A. Lee's performance as *Figaro*, only tended to shew the want of a proper person for the part. Smollet's *Basil* was not, by any means, equal to Bedford's.

PAUL AND VIRGINIA.

Madam Vestris delighted the audience by the personation of *Paul*; she gave all her songs with much feeling. An *inhuman* attempt was made by the Upper Gallery to *encore* an introduced song, which was prevented by the more considerate part of the audience.

LIST OF PERFORMANCES.

As our work partakes of a historical as well as critical character, we here subjoin a list of the performances since the commencement of the season and Mr. Abbott's government, which will be satisfactory for future reference, and tend to form our paper into a regular and connected whole:—

Saturday, Oct. 23.—*School for Scandal*. Charles, Mr. Abbott, with *Clari*.

Monday, —25.—*Siege of Belgrade*. Lilla, Madame Vestris. *Therese*.

Tuesday, —26.—*Coriolanus*. *Brother and Sister*.

Wednesday, —27.—*Day after the Wedding*. *Marriage of Figaro*. Susannah, Madame Vestris. *Spoiled Child*.

Thursday, — 28.—*Beggar's Opera.* Macheath,
Madame Vestris. *Lying Valet.*

Friday, — 29.—No Performance.

Saturday, — 30.—*Belle's Stratagem.* Daricourt, Mr.
Abbott, *Letitia Hardy*, Madame Vestris. *Brother and*
Sister.

Monday, Nov. 1.—*Beggar's Opera.* Macheath,
Madame Vestris. *Therese.*

Tuesday, — 2.—*Macbeth.* No Song no Supper.

Wednesday, — 3.—*Soldier's Daughter.* Don Gio-
vanni in London. Giovanni, Madame Vestris.

Thursday — 4.—*Siege of Belgrade.* Lilla, Madame
Vestris. *A Roland for an Oliver.*

Friday, — 5.—*Provoked Husband.* Don Gio-
vanni in London. Giovanni, Madame Vestris.

Saturday, — 6.—*Merry Wives of Windsor.* Mrs.
Ford, Madame Vestris. *Three Weeks after Marriage.*

Monday, — 8.—*She Stoops to Conquer.* Don
Giovanni in London. Giovanni, Madame Vestris.

Tuesday, — 9.—*Guy Mannering.* A Tale of
Mystery.

Wednesday, — 10.—*Merry Wives of Windsor.* Mrs.
Ford, Madame Vestris. *A Roland for an Oliver.*

Thursday, — 11.—*Lord of the Manor.* Annette,
Madame Vestris. *Don Giovanni in London.* Giovanni,
Madame Vestris.

Friday, — 12.—*Mountaineers.* Devil to Pay.

Saturday, — 13.—*Belle's Stratagem.* Daricourt, Mr.
Abbott, *Letitia Hardy*, Madame Vestris. *Lock and Key.*

Monday, — 15.—*Lord of the Manor.* Annette,
Madame Vestris. *Don Giovanni in London.* Don
Giovanni, Madame Vestris.

Tuesday, — 16.—*Guy Mannering.* Don Giovanni
in London. Giovanni, Madame Vestris.

Wednesday, — 17.—*The Tempest.* Ariel, Madame
Vestris. *Budget of Blunders.*

Want of space prevents our going more into detail at
present.

Theatre=Royal.

This Evening, Friday, Nov. 19, 1824,

WILL BE PERFORMED

OTHELLO, MOOR OF VENICE.

Duke of Venice,	....	Mr. JAMES,
Brabantio,	....	Mr. CUNNINGHAM,
Gratiano,	....	Mr. HAMERTON,
Othello,	....	Mr. CALVERT,
Iago,	....	Mr. CALCRAFT,
Cassio,	....	Mr. R. HAMERTON,
Roderigo,	....	Mr. FARREN,
Montano,	....	Mr. SMOLLET,
Ludovico,	....	Mr. DIGGES,
Julio,	....	Mr. HART,
Messenger,	....	Mr. O'ROURKE,
Antonio,	....	Mr. SUTCLIFFE,
	Attendants, &c.	
Desdemona,	....	Miss JARMAN,
Emilia,	....	Mrs. VAUGHAN.

To conclude with the

LYING VALET.

Gayless,	....	Mr. SOUTHWELL,
Sharp.	....	Mr. TALBOT,
Justice Guttle,	....	Mr. JAMES,
Bean Trippet,	....	Mr. DIGGES,
Drunken Cooke,	....	Mr. SMOLLET,
	Waiters, &c.	
Melissa,	Miss CURTIS,
Mrs. Gadabout,	Mrs. BROAD,
Mrs. Trippet,	Mrs. SMOLLET,
Kitty Pry,	Mrs. HUMBY.

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" *Droit et avant.*"  
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No. 3.) SATURDAY, NOV. 20, 1824. (Vol. 1.

THEATRE-ROYAL.**OTHELLO.**

THE Theatre last night was almost literally empty. The appearance of the house was most dismal: let the reader just conceive about fifty persons huddled together near the Orchestre, the first row of the dress circle only partially filled, and scarcely an individual in the second tier, and he will have some idea of the state of the house. This can be accounted for by the want of attraction in the bill of the evening. It is evident that even one of Shakespeare's best tragedies will not be attractive unless aided by a talented representation. This was obvious last evening. Mr. Calvert may be a clever man *in his line*, but really so a first rate tragedian, he does not, by any means, meet our approval. He has neither flexibility of voice, nor power of feature for leading characters. His voice is harsh and unmusical, and not capable of that variation which delights every hearer in Kean. There is none of that melody of tone in the more tender parts, which is necessary to make an impression. We need not tell our readers that the facility of varying the features to express the feelings of the mind, is an indispensable requisite to a perfect actor.

In this quality, Mr. Calvert is very deficient. Altogether, we were any thing but pleased with his performance. Calcraft enacted *Iago*. This Gentleman has a sobriety in his manner which must, unless overcome, prevent his arriving at any great height in his profession. His representation of the wyly hypocrite was not sufficiently forcible or strongly marked. We should certainly prefer Cobham's performance of the character. He infused more life and animation into the part, and looked the character better. Miss Jarman as *Desdemona* was very interesting. This young lady will, we have no doubt, become an ornament to her profession: we, however, cannot but say, that she acts injudiciously in attempting to become an *actress of allwork*, which must eventually tend to her disadvantage. The part of *Emilia* was admirably sustained by Mrs. Vaughan. She was every thing we could wish, delivered every word with excellent emphasis, and was much applauded. Mr. Farren as *Rodrigo* was bustling and lively. He has no superior in such parts. But save the mark! what a dose it is to hear Mr. James pump out the speeches of the *Duke of Venice*!—In the name of good taste, what is the reason, we ask, that he is placed in a part for which he is so totally unfitted? We hope this will be altered.

THE LYING VALET.

Talbot was very amusing as the hero of this piece, which is interspersed with language and allusions that cannot but be offensive to the admitted and refined delicacy of our fair countrywomen. The farce is however amusing. Mrs. Humby's *Kitty Pry* is a pattern for waiting-maids; it is really not to be surpassed. The character is drawn to the life, and therefore is well received. Mr. Southwell performed *Gayless*. He is a promising young man, with a very tolerable figure and good face, all which he seems to be perfectly aware of. This does not at all assist him in the natural delineation

of the character he may have to perform ; for how is it possible to think of our part when we are thinking of *ourselves* ? James as *Justice Guttle* was excellent. How different an actor he appears in this character to that of the *Duke of Venice* !

MADAME VESTRIS.

This lady takes her Benefit this evening, when we have no doubt she will receive what her superior talents so highly deserve—a *bumper*.

KEAN.

This celebrated actor has arrived in Belfast, and was to have appeared in the Theatre there, on Thursday evening laast, in *Richard the Third*.

THE STAGE.

The Rev. JOHN ANGELL JAMES, Minister of Carr's-lane Chapel, Birmingham, has been distinguishing himself of late by various gross attacks upon the Drama, and the Stage. They have been vindicated, however, by a Gentleman of Birmingham, in a pamphlet, just published, under the title of "The Plagiary warned ;" and certainly it is not often that fanaticism, ignorance, literary fraud, and impudence, have been more successfully opposed.

TO CORRESPONDENTS.

We have received a letter signed "JUSTITIUS," which shall have insertion in our next accompanied by some observations, expressive of our total dissent from the opinions set forth by our Correspondent.

Sold by Thomas Shaw, No. 3, Bedford-Row.

The Benefit and Last Appearance this Season of
Madame VESTRIS

will take place

This Evening, Saturday Nov. 20th, 1824,
will be performed the

Belle's Stratagem.

Sir George Touchwood,	Mr. CALCRAFT,
Hardy,	Mr. FULLAM,
Flutter,	Mr. FARREN,
Daricourt,	Mr. ABBOTT,
Courtall,	Mr. BRINDAL,
Saville,	Mr. SOUTHWELL,
Villars,	Mr. BARRY,
1st Gentleman,	Mr. HART,
2d ditto,	Mr. O'ROURKE,
Mountebank,	Mr. SMOLLET,
Dick,	Mr. DIGGES,
Gibson,	Mr. SWAN,
George,	Mr. GLOVER,
Lady Frances Touchwood,	Miss BURGE,
Mrs. Racket,	Miss MASON,
Miss Ogle,	Miss CURTIS,
Kitty Willis,	Mrs. SMOLLET,
Letitia Hardy,	Madame VESTRIS.

To conclude with

Don Giovanni in London.

MORTALS.

Don Giovanni.	Madame VESTRIS,
Leporello,	Mr. JOHNSON,
Mr. Deputy English,	Mr. FULLAM,
Drainemdry,	Mr. WILLIAMS,
Simkins,	Mr. SMOLLET,
Porus,	Mr. CUNNINGHAM,
Mr. Florentine Finikin,	Mr. TALBOT,
Poppinjay,	Mr. FARREN,

INFERNALS.

Pluto,	Mr. DIGGES,
Charon,	Mr. JAMES,
Firedrake,	Mr. HART,
Proserpine,	Mrs. JOHNSON,

Price 1d.)

THE
Dramatic Argus.

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~~~~~  
"Droit et avant."

No. 4.) MONDAY, NOV. 22, 1824. (Vol. I.)

THEATRE-ROYAL.

MADAME VESTRIS' BENEFIT.

THERE was an absolute overflow at the Theatre on Saturday night. This circumstance gave us unqualified satisfaction, for two reasons; one is that it manifests a just taste on the part of the Dublin audience in encouraging superior musical talent; and secondly, because it must have been profitable to Madame Vestris, whose ardent admirer we are. On a former occasion we attempted to express our feelings towards this lady, and our opinion of her great abilities both as an actress and a singer; but both then and now we feel that we cannot do justice to our sentiments. Her *Letitia Hardy* is perhaps one of her best efforts. There is a life and a spirit in her manner which are admirably adapted to the part.— he was greatly applauded. Mr. Abbott's *Dorincourt* has not been equalled in Dublin for many years, and we think the part could not find a better if an equal representative. Mr. A. has a natural flow of good-humour which is always sure to please; besides, his gentleman-like manners admirably assist him in the part, and ensure a favourable reception. Farren's *Flutter* was excellent. His peculiar talents are just adapted to such parts. We think Brindal will be a decided acquisition.

DON GIOVANNI.

It is really a melancholy reflection that in our unfortunate and distracted country, even the Theatre is not free from the baneful intrusion of the hydra, faction; that a place which should be the the abode of serenity, taste, and enjoyment, is become an arena for the display of party feeling which can have no other result than to destroy the purposes of the Theatre, and render it a scene of political hostility and rancour. Was conduct such as this confined merely to the vulgar and uneducated part of the audience, we should not feel so strongly on the subject; but where those who should know better are the absolute leaders in such breach of all decorum, it becomes a matter of more serious importance. To particularize would be invidious; but a celebrated military gentleman and a political character is already reported to have acted a most prominent part two or three nights since, as sort of ringleader of one party. This is what we complain of: that men of Education should so far forget themselves as to act thus. If nothing but party violence will satisfy some people, in the name of the Drama and of good taste, we entreat them to seek some other place more fitted to its display, and not to entail a disgrace upon our national character by a continuation of conduct not to be paralleled in civilized Europe. Our readers know that we allude to the conduct of some persons on the appearance of that part of the afterpiece where the statue appears on horseback. It is not likely that *Don Giovanni* will be repeated soon, but in case it should, we hope we shall not be obliged again to recur in terms of disapprobation to this subject.

DON GIOVANNI is the piece which first brought Madame Vestris into extensive notice and paved the way for her present popularity. The public had not before so good an opportunity of judging of the uncommon symmetry of her figure and beauty of her limbs. The dress of the *Don* afforded this, and the audience were in raptures. WE, however, admire her quite as

much in her own proper dress, inasmuch as her grace and personal beauty are in it absolutely irresistible. There is a language, a life in her "sun-bright eyes" seldom to be met with in the genuine natives of the British islands, which we think she owes to her foreign extraction. Quietness and placidity, we take it, are the general characteristics of the countenances of our fair sex—life and animation those of the daughters of France and Italy. We look upon Madame V. as an example highly deserving of imitation by our female operatic performers in that excellency which they in general want, namely, animation and a suiting of the "action to the word." Most of our celebrated musical ladies seem to think that if they execute the songs allotted to them with *eclat*, it is quite sufficient—this is a great error, an amendment of which is a "consummation devoutly to be wished." For surely, a moment's consideration will shew them that to warble forth some perhaps beautiful airs, was not *all* the authors intended. They surely expected something more—some interest in the scene—something tending to carry on the plot with effect—in short, that there should be acting as well as singing. It is in this respect the great superiority of Madame Vestris is evident. We do not know a lady to be compared to her on this point. *En passant*, we would strongly recommend our fair countrywoman, Miss Forde, to endeavour to profit by these observations, and we have no doubt, from her good figure and excellent voice, she will become a decided favourite. The *Don* on Saturday evening was, as usual, the very "soul of" whim." It is with a feeling of no small regret that we are obliged to bid him or rather his fair representative adieu, wishing her all health and happiness, with the hope that she will soon again revisit our shores.

TO CORRESPONDENTS.

In consequence of the necessary length of our remarks to-day, we are obliged to postpone "Justitius'" letter. It shall certainly appear to-morrow. "A lover of the Drama" has been received and shall be inserted.

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Theatre-Royal.

This Evening, Nov. 22d, 1824, will be Performed

SHE STOOPS TO CONQUER.

Sir Charles Marlow,	Mr. HAMERTON,
Hardecast'e,	Mr. WILLIAMS,
Young Marlow,	Mr. FARREN,
Hastings,	Mr. SOUTHWELL,
Diggory,	Mr. SMOLLET,
Tony Lumpkin,	Mr. LISTON,
<i>(Of the Theatres-Royal, Haymarket and Drury-lane,)</i>	
Stingo,	Mr. JAMES,
Jeremy,	Mr. O'ROURKE,
Tom Tickle,	Mr. SWAN,
Roger,	Mr. GLOVER,
Mrs. Hardecastle	Mrs. M'CULLOCH,
Miss Hardecastle,	Miss JARMAN,
Miss Neville,	Miss CURTIS,
Maid,	Mrs. SMOLLET.

To conclude with the revived Farce of the

Hunter of the Alps.

Felix,	Mr. ABBOTT,
Rosalvi	Mr. CALCRAFT,
Florio di Rosalvi,	Master JAMES,
Julio di Rosalvi,	Master W. JAMES,
Jeronymo,	Mr. SMOLLET,
Juan,	Mr. M'KEON,
Baptista,	Mr. JAMES,
Marco,	Mr. DIGGES,
Pietro,	Mr. O'ROURKE,
Paulo,	Mr. HART,
Helena di Rosalvi,	Mrs. VAUGHAN,
Genevieve,	Mrs. H. CORRI,
Claudine,	Miss CUNNINGHAM,
Ninetta,	Miss WHITMORE.

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Dramatic Argus.

— Whose end both at the first, and now, was, and is, to hold us 'twere the mirror up to nature."
 "Droit et avant."

No. 5.) TUESDAY, NOV. 23, 1824. (Vol. I.

THEATRE-ROYAL.

SHE STOOPS TO CONQUER.

THIS admirable Comedy of our countryman, Goldsmith, which was first produced in 1772, has maintained its place as a favourite piece to this day, and is likely so to continue as long as the legitimate Drama shall find admirers. We were much pleased with the representation of last night; for though the performers might not, in every instance, have faithfully embodied the characters as drawn by the author; yet they deserve the praise due to an exertion to give satisfaction to their auditors, which we were happy to observe, was quite evident throughout.

Our space does not, to-day, permit us to particularize; we cannot, however, in *etiquette*, pass over the performance of Mr. Liston, which was highly amusing.

In the Afterpiece of "the Hunter of the Alps," Mr. Abbott performed the Hero, certainly in a most excellent manner. This gentleman, by the use of proper emphasis and a good delivery of his text, makes even a trifling part of importance. M'Keon as *Juan*, was encored in a song, though with some opposition. He is no actor. Whether it is that nature has denied him the power of becoming one, or that he holds the thing in contempt, we know not, but certainly he is Mr. M'Keon, and him only, in every part in which he appears. The two young James's acquitted themselves wonderfully well. The elder is a very interesting boy.

TO THE EDITOR OF THE DRAMATIC ARGUS.

SIR,

I take the liberty of addressing a few lines to you, assured that you will give publication to those correspondents that are free from unqualified praise or censure. As a constant visitor of the Theatre, I cannot refrain from remarking, that Mr. Abbott has not adhered to those principles that were avowed in the address delivered upon the re-opening of the Theatre, which so far from doing, he has, in a greater degree than his predecessor, displayed an usurping monopoly, by depressing actors superior to himself, and performing the characters they have supported for several years, need I say, with much inferiority. For instance, behold Mr. Abbott's Doricourt—compare it with Talbot's—is there a difference? Oh! to be sure, we have often seen Mr. Talbot. And Abbott wishes to insinuate himself upon the public, by performing the first characters in comedy himself. I fear, Mr. Editor, you may think I use a degree of censure too severe against our Manager, but I entreat your patience till I mention one instance more of his usurpation.

On Saturday last, Mr. Abbott appeared, for the third time, in the character of *Doricourt*. To pass over his performance of the character, I wish to remark his singular conduct: In the scene with *Letitia Hardy*, during Madame Vestris' singing one of her playful airs, a wag in the gallery made use of some witty expression, and because this was not agreeable to Mr. Abbott, he bounds forward and breaks through every decorum, and respect for his audience, and commits an outrage unprecedented in the annals of Theatrical management: *He orders this person to exercise his wit outside of the walls, and says he'll return him his money*, with other epithets too numerous to repeat. Is this becoming a Manager? If the person required any chastisement, surely there

* Our correspondent addressed us as the "Argus Observer." As we have, we hope, an excusable predilection for the title at first chosen, we have made an alteration accordingly.

could be other means resorted to without disturbing and insulting a respectable audience. Are there not peace officers always in attendance? Was it not their duty to have tranquility and order preserved? Oh no! Mr. Abbott wished to display his authority. Now, Sir, may I ask when was any person in the galleries ever known to be thus dragooned by a player for exercising his native talents? It is a fact well known, that in our galleries are centered the wit and talent of Dublin. By publishing this, Mr. Editor, you will oblige, Sir, yours, &c.

JUSTITIUS.

OUR REMARKS ON JUSTITIUS' LETTER.

As we have said before, we entirely disagree with our correspondent on almost every topic he has mentioned. Now to particulars. "Justitius" commences with expressing his conviction that we will insert communications which may be free from *unqualified praise or censure*. Did we act strictly upon this principle, we fear 'Justitius' would not have appeared, as the latter quality is very evident throughout his letter. Unqualified censure may be, and is often necessary; but before it is resorted to, there should be the firmest and most tenable grounds to warrant its application. Now, in the case before us, we are of opinion, and hope satisfactorily to shew, that the basis is any thing but a sound one.

In the first place, we cannot see where or in what individual instance Mr. Abbott has deviated from the line of action expressed at the opening of the Theatre. Surely his acting the part of *Doricourt* in place of Talbot, is no proof of such deviation, nor was, we conceive, his conduct on the occasion of addressing the audience and alluding to the *nitty* person in the Upper Gallery.

(To be continued.)

THE UPPER GALLERY.

A gentleman called yesterday at our office and left for our inspection a musket bullet of the largest kind, which had been thrown from the Upper Gallery into the Pit, on Saturday night. This fact requires no comment from us. Something decisive *must* be done to prevent a recurrence of such horrible outrages.

Theatre-Royal.

This Evening, Tuesday, November 23d, 1824,
will be performed the

HEIR AT LAW.

Lord Duberly,	Mr. LISTON,
Dick Dowlass,	Mr. FARREN,
Henry Moreland,	Mr. SOUTHWELL,
Stedfast,	Mr. CUNNINGHAM,
Dr. Panglos,	Mr. W. WILLIAMS,

(His First Appearance this Season;)

Zekiel Homespun,	Mr. JOHNSON,
Kenrick,	Mr. HAMERTON,
John,	Mr. HART.

Waiters, Messrs. SWAN, DIGGES, TURNER
and GREY,

Lady Duberly,	Mrs. M'CULLOCH,
Cicily Homespun,	Mrs. HUMBY,
Caroline,	Miss CURTIS.

To conclude with

TOM THUMB.

King Arthur,	Mr. FULLAM,
Tom Thumb,	Master JAMES,
Lord Grizzle,	Mr. LISTON,
Noodle,	Mr. SMOLLET,
Doodle,	Mr. O'ROURKE,
Merlin,	Mr. GREY,
Ghost,	Mr. HART,
Queen Dollalalla,	Mrs. HUMBY,
Princess Huncamunca,	Miss CURTIS,
Plumante,	Mrs. SMOLLET,
Frizzaletta,	Miss WHITMORE,
Glumdalca,	Mr. JAMES.

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Quay.

DUBLIN

LIBRARY

(Price, 1d.)

SOCIETY THE

Dramatic Argus.

~~~~~  
" ——— Whose end both at the first, and now, was, and  
" is, to hold as 'twere the mirror up to nature."

" Droit et avant."

~~~~~  
No. 6.) WEDNESDAY, NOV. 24, 1824. (Vol. I.

THEATRE-ROYAL.

THE HEIR AT LAW.

THERE was but a very thin audience at the Theatre last night, notwithstanding the attraction of Mr. Liston in *Lord Duberly* and *Lord Grizzle*. We certainly expected otherwise from the popularity of Liston's general acting. In his *Lord Duberly* we cannot say that we found much to admire. In some scenes he was exceedingly comic. We may instance that with *Stedfast*. We, however, are of opinion, that his *old men* are not, by any means, so well portrayed as those of a more youthful character. Farren's *Dick Dowlass* was not so lively or so full of gaiety as we think the part requires. Perhaps the meagre appearance of the house might have produced this effect. However, (if this was the case,) he should not have been influenced by any extraneous circumstance, but should have acted his part spiritedly, aware that the audience before him, though few in number, expected and were entitled to the full exertion of his powers. Mr. Williams made his first appearance this season as *Doctor Pangloss*, a character we think he totally mistakes. Surely a moments consideration must be sufficient to shew him that the rubicund countenance which he assumed last night, was any thing but one suited to the "lean and hungry" scholar. There was besides,

much sameness in the whole of his performance. He has not a flexible voice, but the reverse. Johnson's *Zekiel* is really the *ne plus ultra* of good acting. There was a degree of naturalness (if we may be allowed the expression) in his acting which must give great pleasure and gratification to his auditors. Johnson, we think, has no superior in such parts. We were much pleased with Mrs. Humby's *Cicily*: in the pathetic parts, she was really excellent, and afforded us an unusual pleasure, as her parts are generally of a more lively character.

It was with considerable regret we heard an apology made for Mr. Fullam, previously to the afterpiece, on account of severe ill health. He appeared during the performance of *Tom Thumb*, to labour under considerable debility. Liston supported his character uncommonly well. His dying scene was irresistible. Mrs. Humby's *Dollalolla* meets our decided approval. Why was Johnson's usual part placed in inferior hands? This is not as it should be, and we hope for the sake of all parties, that it will not be repeated.

OUR REMARKS ON JUSTITIUS' LETTER.

(Continued from page 18.)

We perfectly agree with our correspondent that there is a difference, and a very wide one, in the acting of Messrs. Abbott and Talbot, in the character of *Doricourt*; but we also hold it, that there is a very great *superiority* in the performance of the former. Our correspondent seems to think Talbot the same man he was *twenty years ago*, when the author of the "Familiar Epistles" expressed himself so favourably of him in these terms:—

"Not Harris's, nor Colman's boards,
Nor all that Drury-lane affords,
Can paint the rakish Charles so well,
Give so much life to Mirabel;
Or show, for light and airy sport,
So exquisite a *Doricourt*."

But alas! Time steals on imperceptibly, leaving the marks of his progress behind him; and it is too much

to expect, when every thing, whether animate or inanimate, has its rise, its maturity, and its decline, that an exception could be possible in the present case. Talbot to-day, and Talbot twenty years since, are very different persons. It is the lot of mortals so to change: sincerely do we wish it was in our power to prevent it, and that the man who affords us amusement and instruction to-day, might possess a perennial stock of youth, good spirits, and power of mind. In a word, Talbot is now past the age for such parts as *Doricourt*, and even though he still had all his pristine vigour and spirits, the *appearance* is so necessary to a correct portraiture, that he could never now give us the satisfaction, or preserve the illusion of the scene, in a manner at all to be compared to that of Mr. Abbott. All this we take to be incontrovertible, and that the term, "usurping monopoly," has been rather injudiciously applied by our correspondent.

With respect to Mr. A's. address to the audience, we again unfortunately differ with 'Justitius,' who by the way has not given a correct account, or at least, has not given the address *entire*. We were not in the Theatre on the night in question; but we have seen it stated in a respectable print, that Mr. Abbott commenced by saying that, "*he had been urged both publicly and privately* to suppress the shameful conduct of the frequenters of the Upper Gallery," &c. Now was it fair in our correspondent to smother this? We think Mr. Abbott spiritedly performed a public, and what to him must have been a most unpleasant duty, in acting as he did. He had been *urged* on the subject, and we say it was his duty to obey the call.

(*To be concluded in our next.*)

TO CORRESPONDENTS.

We have received another letter from 'Justitius,' partly in reply to the *commencement* of our observations, as contained in our number of yesterday. We wish 'Justitius' had waited until the entire of our remarks on his first letter had appeared; for in that case, we think he would not have sent us a second, which we regret a press of other matter prevents us to insert.

Theatre-Royal.

This Evening, Wednesday, Nov. 24, 1824,
will be performed

THE HYPOCRITE.

Sir John Lambert,
Colonel Lambert
Darnley,
Doctor Cantwell,
Seward,
Tipstaff,
James,
William,
Maworm,
Old Lady Lambert,
Lady Lambert,
Bette,
Charlotte,

Mr. HAMERTON,
Mr. R. HAMERTON,
Mr. BRINDAL.
Mr. CUNNINGHAM,
Mr. A. LEE,
Mr. DIGGES,
Mr. O'ROURKE,
Mr. SUTCLIFFE,
Mr. LISTON,
Mrs. M'CULLOCH,
Miss CURTIS.
Miss E. CUNNINGHAM,
Miss JARMAN.

To conclude with

X. Y. Z.

Neddy Bray,
Captain Galliard,
Roscius Aldross,
Grubbleton'
Ralph Hempseed.

Doddle,

Clerk,

Gentlemen, Messrs. SWAN, BARRY and DIGGES,

Waiters, Messrs. HART, O'ROURKE, and Sutcliffe,

Maria,

Dora Mumwell,

Mrs. Mouser,

Betty,

Mr. LISTON,
Mr. BRINDAL,
Mr. CUNNINGHAM,
Mr. FULLAM,
Mr. JOHNSON,
Mr. SMOILET,
Mr. JAMES,

Miss CURTIS,

Mrs. M'CULLOCH,

Mrs. BROAD,

Miss CUNNINGHAM.

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DUBLIN

Price 1
LIBRARY THE

Dramatic Argus.

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" ——— Whose end both at the first, and now, was, and  
" is, to hold as 'twere the mirror up to nature."  
" Droit et avant."

~~~~~  
No. 7.) THURSDAY, NOV. 25, 1824. (Vol. I.)

THEATRE-ROYAL.



THE HYPOCRITE.

THIS is a good Comedy; *good* in the best sense of the word, inasmuch as its moral is excellent, tending as it does, to unmask the most odious of all characters, the canting religious hypocrite, who, under the guise of superior sanctity, seeks for the gratification of his every passion and appetite. *Cantwell* in this, plays by no means an ideal character. Unfortunately for the cause of religion, such persons are too numerous. Their exposure is not only praiseworthy in itself, but is absolutely a duty incumbent on every lover of propriety and of candour. It was this object the author of the *Hypocrite* had in view, and so successful has he been in its execution, that his piece has maintained an undiminished interest.

Cunningham as the *Doctor*, was respectable. Liston represented the ignorant fanatic, *Maworm*, in the very best style. His address from behind the screen (which address or sermon, or *sarmin*, as he would say, is a most excellent burlesque on the oratorical displays of our Methodist gentry even of the present day,) was delivered with so much of the mock gravity and violence of gesture suited to the part, that the house was convulsed with laughter, and obliged the *saint* to repeat his holy admonition. Miss Jarman pleased us much as *Charlotte*. This young lady, we have no doubt, will arrive at the highest rank in her profession, should she

confine herself to genteel comedy, for which she is best suited. Miss Curtis is always correct. She never offends in her performance, is scarcely ever below mediocrity, and often above it.

X. Y. Z.

This very amusing farce concluded the evening's entertainments. Liston as *Neddy Bray*, was, as our readers will anticipate, excessively droll. His scene in the coffee-room and with *Dora Mummell* were rich in comic effect, and drew forth bursts of applause. The fact is, Liston's physiognomy is quite sufficient in itself to afford amusement; for, gentle reader, match it if you can! We were happy to perceive that Fullam was able to take his place as *Grubbleton*, and that his indisposition seemed much abated.

OUR REMARKS ON JUSTITIUS' LETTER.

(Concluded from page 22.)

Finally, we conceive the conduct of the Upper Gallery to be most disgraceful to our country. There is not, we verily believe, to be found in Europe any thing at all to be compared to it. The most revolting language has been made use of—expressions which must have outraged most severely the feelings of the female part of the audience. If there be persons appointed to preserve order, we really cannot account for their complete negligence, except by supposing that instead of being in the Upper Gallery where they should be, they are in a more agreeable part of the house enjoying the performance. This really should be looked to. We are quite of opinion that Mr. Abbott did not insult the *respectable* part of the audience on the evening in question. *They* must have seen that his motive was good, and that he was studying their pleasure and enjoyment, in endeavouring to suppress a most dreadful nuisance. With respect to the *wit* of the galleries, we, for our particular parts, think that even though it were of the most genuine and harmless kind, (which it is not,) the Theatre is not the proper place for the display of it, or as our correspondent has it, for the “exercise of native talents.” People in general go to the Theatre to see the play, and perhaps to see one another, but certainly not to hear and coun-

tenance the stentorian and *decorous* bursts of buffoonery or *vit!* or the grossly disgraceful language already alluded to. We cannot at all come into the opinion, "that in the galleries are centered the wit and talent of Dublin." We hope that a *trifling quantity* of these qualities is to be found in the Boxes and Pit, even though they are *not quite* so uproarious in its display. On the whole, we regret that sentiments like those of our correspondent should have been expressed. Mr. Abbott has undertaken the management of a hazardous concern, as all Theatres are, more or less; and really he should rather be assisted by the public than otherwise. So far, he has no reason to complain in this respect. We hope and think the number who hold such hostile feelings as 'Justitius,' is very few indeed. For our parts, in all our lucubrations, we are determined to adhere to the rules laid down in our prefatory observations, and think that so far, we can with safety say, that we have not deviated from them.

TO THE EDITOR OF THE DRAMATIC ARGUS.

SIR,

The great, the prevailing want hitherto on our Dublin stage, has been a deficiency of real talent, of permanent, *resident* ability. It is a matter of deep regret to the lovers of the Drama to perceive, that within late years, this defect has not been at all remedied—that on the contrary, there has been rather a degeneracy in this respect, from the state of the Irish Stage about twelve years since, when under the jurisdiction of Mr. Jones. This fact is lamentable on many grounds. We were led to expect, on Mr. Harris's accession to the Theatrical throne, that from his experience in Dramatic affairs, and his connection with Covent Garden, an improved order of things would ensue, and that we would have the first talent constantly on the stage. Mr. H. however, or his deputies, from a narrow policy, which in Theatrical affairs will never prosper, instead of fulfilling the expectations which had been raised in the public mind, produced only mediocrity of talent, with few exceptions, and his success was such as might naturally be expected.

(To be continued.)

Theatre-Royal.

This Evening, Thursday, November 25, 1824.

WILL BE PERFORMED

ROB ROY.

Sir Frederick Vernon,
Frank Osbaldistone,
Rashleigh,
Owen,
Captain Thornton,
M^cStuart,
Major Galbraith,
Rob Roy,
Dougal,
Baillie Nicol Jarvie,
Hamish, {
Robert, { *Rob Roy's sons,* }
Diana Vernon,
Helen Macgregor,
Martha,
Jean M^cAlpin,
Mattie,

Mr. HAMERTON,
Mr. LARKIN,
Mr. CALCRAFT,
Mr. JAMES,
Mr. DIGGES,
Mr. A. LEE,
Mr. CUNNINGHAM,
Mr. CALVERT,
Mr. SMOLLET,
Mr. LISTON,
Mr. PHIBBS,
Mr. KELLER,
Miss FORDE,
Mrs. VAUGHAN,
Mrs. BROBD,
Miss EYREBY,
Mrs. JOHNSON,

With (first time) a New Farce in 2 Acts, called

DEAF AS A POST!

Old Walton,
Captain Templeton,
Tristram Sappy,
Crufter,
Gallop,
Sophy Walton
Amy Templeton,
Mrs. Plumpley.
Sally Maggs,

Mr. SMOLLET,
Mr. FARREN,
Mr. LISTON,
Mr. DIGGES,
Mr. SWAN,
Miss CURTIS,
Mrs. DALY,
Mrs. M^cCULLOCH,
Mrs. HUMBY,

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Dramatic Argus.

Whose end both at the first, and now, was, and
to hold as there the mirror up to nature."
"Droit et avant."

No. 8.) FRIDAY, NOV. 26, 1824. (Vol. 1.

THEATRE-ROYAL.

ROB ROY.

THIS piece which, as our readers know, is taken from the popular Novel of the same name, was performed last night. We think it the best of those adaptations from the works of the Great *Known Unknown*. Liston was the *Baillie*, and we were greatly pleased with his performance. We, however, think he should endeavour to assume more of the Northern dialect: his pronunciation was not sufficiently Scottish. The part of *Frank Oshaldistone* was supported by Mr. Larkin. This gentleman has a good figure and a fair voice, and we think, after further experience, will be a very good performer. Experience is his greatest want at present. He was encored in "My love is like the red, red rose." The *Rob Roy* of Mr. Calvert was tolerable. Cunningham's *Major Galbraith* caused us to feel the want of Bedford in the part. We flatter ourselves that Miss Forde has profited by the advice we have given her; for we had much pleasure in observing a more than usual degree of life in her performance. Her song, "A Highland lad my love was born," was encored. She was very well received throughout. Mrs. Vaughan's *Helen Macgregor* is really excellent. Her large and good figure render her particularly qualified to appear

advantageously in the part; besides, her idea of the character seemed particularly correct.

An amusing *bagatelle* called, *Deaf as a Post!* followed. Liston plays, of course, the prominent character. The turn of this piece rests upon the circumstance of Captain Templeton's (Farren) arriving at the same inn where *Sappy*, his *intended*, and his fatherinlaw to be (*Old Walton*) happened to sojourn. He there feigns deafness in order to carry on more effectually, his designs on *Sappy's* sweetheart, intrudes into the private room where *Sappy* and his party have ordered supper, and feigning to believe it to be the ordinary, sits down to table, to the infinite mortification of *Tristram Sappy*, whose sentorian and blustering appeals he affects constantly to mistake. This is the most amusing scene in the piece. Liston was, of course, very laughable. He reigos supreme in *outré* gawky characters, such as the one before us. We don't think we ever laughed so heartily as we once did at a character of his called, *Sam Savoury*, in a farce termed, if we remember rightly, *Fish out of water*, which we saw at the Haymarket. This character, which perhaps was written for him, brought forth all his peculiar talents. Mr. Farren as *Captain Templeton*, contributed last night, much to the success of the piece. He gave it out for repetition this evening.

TO THE EDITOR OF THE DRAMATIC ARGUS.

(Continued from page 26.)

Well, Sir, we have now got Mr. Abbott, a gentleman of whose capabilities for the direction of a Theatrical establishment, we had heard the most favourable reports. How have these been verified? Mr. A. has been as yet but a short time among us, but even in that short period, every friend of the Theatre must see with regret, that he has not fulfilled the expectations which had been raised of him. Instead of an increase of talent, we have a decline. This could be easily proved by going

into particulars: however, that is unnecessary, when the thing is so obvious. Is this a *debut* which is calculated either to make a favourable impression on the public, or fill the coffers of the treasury? The answer must be, No. And to a sensitive and candid mind, this confession must cause much pain. In all cases where our expectations are highly raised, and particularly when they relate to an individual whom we wish well, and when these expectations are disappointed, we are disposed, with a melancholy feeling, to study the matter much "more in sorrow than in anger," and to hope for future amendment.

How, Sir, is this to be remedied? Why, simply by the engagement of *permanent* talent. This is the secret. This is the *panacea* which will heal all sores, and restore popularity to our National Theatre; and really where certain reward for such a line of action is so evident, it will be wonderful indeed, if it be not pursued. We have now a commencement (which I sincerely hope will not be continued,) of what may be termed the *starring* system. This system is too well known to require elucidation from me. We have Madame Vestris as the first *star* of the evening. A more beautiful one cannot follow her; that is one thing certain. But why cannot the Manager engage Madame V. as a continued luminary? what is to prevent him doing so? will it not be his decided interest to do so—to engage a lady of her splendid abilities, who will, at all times, ensure him a good house—ample remuneration? There can be no doubt of it; and besides it will be the strongest possible proof that he intends putting a *finis* to the baneful *starring* system. That system which never has and never can succeed with the Irish Public. "A word to the wise."—Mr. Abbott will, no doubt, avail himself of these observations, which are offered with the most friendly feelings. It is needless further to enlarge on the subject. Expecting a considerable amendment in our Theatrical system, I am, Sir, yours, &c.

A LOVER OF THE DRAMA.

Mr. Charles Matthews is engaged by Mr. Abbott for our Theatre.

Theatre-Royal.

This Evening, Friday, Nov. 26, 1824,
will be performed the

R I V A L S.

Sir Anthony Absolute
Sir Lucius O'Trigger,
Captain Absolute,
Falkland,
Actes,
Boy,
Fag,
Coachman,
John,
William,
Mrs. Malaprop,
Lydia Languish,
Lucy,
Julia,

Mr. WILLIAMS,
Mr. R. HAMERTON,
Mr. FARREN,
Mr. ABBOTT,
Mr. LISTON,
Master JAMES,
Mr. BARRY,
Mr. O'ROURKE,
Mr. DIGGES,
Mr. HART,
Mrs. M'CULLOCH,
Miss CURTIS,
Mrs. BROAD,
Miss JARMAN,

With (second time) a New Farce in 2 Acts, called

DEAF AS A POST!

Old Walton,
Captain Templeton,
Tristram Sappy,
Crupper,
Gallop,
Sophy Walton
Amy Templeton,
Mrs. Plumpley.
Sally Maggs,

Mr. SMOLLET,
Mr. FARREN,
Mr. LISTON,
Mr. DIGGES,
Mr. SWAN,
Miss CURTIS,
Mrs. DALY,
Mrs. M'CULLOCH,
Mrs. HUMBY,

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Price 1d.

THE

Dramatic Argus.

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"—— Whose end both at the first, and now, was, and  
"is, to hold as 'twere the mirror up to nature."

"Droit et avant."

~~~~~  
No. 9.) SATURDAY, NOV. 27, 1824. (Vol. 1.

THEATRE-ROYAL.



THE RIVALS.

THE wit and talent of our immortal countryman, Sheridan, shines conspicuous through every line of this Comedy. The characters are natural; the dialogue lively and full of spirit, and the incidents arranged in a most excellent manner. We have both high and low life, and both are pourtrayed with wonderful felicity. But to the performance of last night.—Mr. Abbott as *Falkland*, who may be considered the hero of the piece, claims our first attention. We have never seen the part performed in a more creditable manner. In the scene where *Julia* leaves him, hurt by his trial of her feelings, we particularly admired him. The stedfast gaze on the door through which she departed, was natural and well conceived. Liston's *Acres* claims our strongest approbation. He is really a most natural actor. There is nothing of farce, nothing foreign to part introduced by way of *clap-trap*. It is all pure, genuine, and undefiled nature. You absolutely behold the individual conceived by the author before you, and often forget that it is Mr. Liston. This is the perfection of good acting. These qualities were strongly exemplified last night. In the duel scene, we conceive he could not be at all equalled. The artificial whiteness

imparted to his well-conditioned chops, was quite suitable to the scene. He kept the audience in continued good humour. The *Captain Absolute* of Farren was a very excellent performance. Mr. Williams pleased us much more in his *Sir Anthony*, than he did as *Doctor Pangloss*. Mr. R. Hamerton's *Sir Lucius O'Trigger*, is a very tolerable performance. We cannot say more for it. He should endeavour to render *Sir Lucius* more of the *gentleman* in his manner. Mr. H. is, we believe, an Irishman; and, for the honour of his country, he should endeavour to represent his Irish gentlemen with a greater portion of gentility. We hope he will coincide with our opinion as to the correct idea of the character of *Sir Lucius*. Johnson's *Davy* was (as all his delineations of such characters are) absolutely perfect. We do not know his superior in those parts. Miss Jarman's *Julia* served to convince us that her *fort* is genteel comedy, and that alone. She was every thing we could wish. The *Lydia Languish* of Miss Curtis was very respectable.

DEAF AS A POST!

This Farce was repeated for the second time. Liston of course reigned supreme. We never saw vulgarity, folly, and self-conceit, so well pourtrayed as they were in his *Tristram Sappy*. The house was in roars of laughter. Mrs. Daly should not look like a melodramatic heroine when playing such parts as *Amy Templeton*. She had really too *sombre* a face last night for her character. The house was fully and fashionably attended.

FRENCH STAGE.

The Theatre *Gymnase Dramatique* of Paris, has changed its name to the Theatre of Her Royal Highness Madame (the Duchess of Berri;) and the actors, aping those of the Theatre Français, who style themselves *Comédiens ordinaires du Roi*, have assumed the name

of *Comediens Ordinaires*. "Well," said a wag, "I see the Gymnase tries to become popular, and admits the justice of the appellation long since bestowed on it by the public, as there was never two opinions as to the performers being *ordinary comedians*."

TO THE PUBLIC.

The Proprietor of the DRAMATIC ARGUS begs leave to return his best thanks to the Public for the support he has received from them since the commencement of this publication. He confidently hopes for an increase of their favour from the impartial manner in which he has endeavoured to prosecute his labours, in which he hopes has so far given satisfaction. Independently of the daily critique, &c., there is a full and correct Bill of each evening's performance, which renders the ARGUS a fit companion for the Theatre, in more than an ordinary degree. The Proprietor begs to assure the Public, that his publication shall continue to be conducted on the same principles which have distinguished it since its commencement, and that he shall always be influenced by the same friendly feelings towards the real interests of the Drama in this City.

The DRAMATIC ARGUS is ready for delivery every morning at Nine, and is served at the residences of those who are pleased to become subscribers, before Ten o'clock. The numbers already printed, may be had at our Office, 3, Bedford-row.

We shall address a few observations on this subject, to the *Students of Trinity College*, in our next publication.

TO CORRESPONDENTS.

We have received a good and argumentative letter, signed, 'J. H.' We beg to return the writer our best thanks for his good wishes. His communication shall appear on Monday. A judicious and well-written communication, signed, 'X.,' has been received. Such as it shall always find a place in our columns.

Theatre-Royal.

This Evening, Saturday, November 27, 1824,
will be repeated

THE HYPOCRITE.

Sir John Lambert,
Colonel Lambert,
Darnley,
Doctor Cantwell,
Maworm,
Seward,
Tipstaff,
James,
William,
Old Lady Lambert,
Lady Lambert,
Betty,
Charlotte,

Mr. HAMERTON,
Mr. R. HAMERTON,
Mr. SOUTHWELL,
Mr. CUNNINGHAM,
Mr. LISTON,
Mr. A. LEE,
Mr. DIGGES,
Mr. O'ROURKE,
Mr. SUTCLIFFE,
Mrs. M'CULLOCH,
Miss CURTIS,
Miss E. CUNNINGHAM,
Miss JARMAN,

To conclude with

FAMILY JARS.

Mr. Peter Porcelain,
Benedict Porcelain,
Delph,
Diggory Delph,
Joe,
Emily,
Liddy,

Mr. W. WILLIAMS,
Mr. M'KEON,
Mr. LISTON,
Mr. JOHNSON,
Mr. O'ROURKE,
Mrs. H. CORRI,
Miss CURTIS,

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DUBLIN

Price 1d.

LIBRARY THE

Dramatic Argus.

“—Whose end both at the first, and now, was, and
is, old as were the mirror up to nature.”

Droit et avant.”

No. 10.) MONDAY, NOV. 29, 1824. (Vol. 1.

THEATRE-ROYAL.



THE HYPOCRITE.

A very crowded audience attended the Theatre on Saturday evening, to witness the second representation of this Comedy. Liston's *Manworm* was, no doubt, the universal attraction; and really he must have given his beholders great pleasure, if we may judge by the universal shouts of laughter which proceeded from all parts of the house. Nothing could be more ludicrous than the toss of the head and the mock dignity with which he delivered these words:—"Ay, do despise me, I'm the prouder for it; I likes to be despis'd."

But the address to *Sir John* and his friends from behind the screen, was given with, if possible, increased comic effect. He was compelled to repeat it. Altogether, the circumstance of his finding out and mounting this *rostrum*, is admirably conceived, and pictures faithfully the strong inclination of our *Manworms* of the present day, to take every opportunity, no matter how outrageous to all propriety, to "beat their pulpit drum ecclesiastic," and hold forth on subjects of which they know in fact nothing, merely because their distempered imaginations flatter them they have *had a call*. We would strongly recommend a repetition of this Comedy, as we are sure

all those who have not already seen it, will, from the report of those who have, hasten to witness so *unique*, so excellent a performance as that of Liston. For our parts, we could with increased pleasure enjoy the oration in the last act every night in the week. Mr. R. Hamerton as *Colonel Lambert* was respectable, as was the performance of Southwell in *Darnley*. This latter performer would find his advantage in acting on the remarks we offered a few days since. We repeat that less confidence of manner, more thinking of his part, and less of himself, would tend materially to his improvement; besides, we are of opinion, that unless he acts on our opinion, instead of advancing he will rather retrograde in his profession. Mr. A. Lee is too inanimate. Miss Jarman is always pleasing in genteel comedy, which is her proper line. Her *Charlotte* was very well performed. Miss Curtis as *Lady Lambert* acquitted herself with much propriety.

The Hypocrite is an alteration of Cibber's *Non-juror* by Bickerstaffe, which was taken originally from the *Tartuffe* of Moliere, and first acted in 1768.

The "Family Jars," which had been laid on the shelf since Liston's last engagement here, were again produced, to the infinite amusement of the audience. This piece is a true picture of Cockney life, in which a character from our own Tipperary is also introduced. Liston as *Delph* was admirable. Mr. W. Williams was good in *Peter Porcelain*. But Miss Curtis' *Liddy*, the Irish girl, claims our strongest approbation. She shewed a versatility of talent highly creditable to her, and assumed the brogue with much felicity. Her acting was really excellent, and brought forth great applause. The part could not be better performed. Johnson was as usual good.

TO THE STUDENTS OF TRINITY COLLEGE.

GENTLEMEN,

We have the authority of Doctor Johnson for saying that,

"—— Learning's triumph o'er her barb'rous foes
First reared the Stage;"

and it is with much satisfaction that we can adduce such powerful testimony as to the cause of the origin of our national Drama. Johnson was a man of deep erudition and a sound moralist, and as such his favourable opinion on any subject, must carry with it the greatest weight. He is, therefore, as an approver of the Theatre, a host in himself, and *his* sanction is quite sufficient to silence any ignorant fanatic, any *Cantwell* who might endeavour to raise his voice against it.

But there are numerous other powerful authorities which can be quoted to the same effect. That immortal ornament of British literature, Addison, in one of his essays on our school of tragedy, expresses himself in this manner:—"As a perfect tragedy is the noblest production of human nature, so it is capable of giving the mind one of the most delightful and most improving entertainments. Diversions of this kind wear out of our thoughts every thing that is mean and little. They cherish and cultivate that humanity which is the ornament of our nature. They soften insolence, sooth affliction, and subdue the mind to the dispensations of Providence." This is an invaluable and most explicit declaration, and must have all the influence which the established name of its writer never fails to command. Several other English writers might be produced to the same effect.

(*To be continued.*)

ERRATA.

In our last, page 1, line 2, for *shines*, read *shine*. In page 2, of ditto, for *fort*, read *forte*.

TO CORRESPONDENTS.

In consequence of a press of matter we are compelled to postpone 'J. H's.' letter till to-morrow.

Theatre-Royal.

This Evening, Monday, Nov. 29, 1824,
will be performed, first time in this Kingdom, an
Operatic Comedy, called,

SWEETHEARTS AND WIVES.

Admiral Franklin,
Charles Franklin,
Sandford,
Curtis,
Waiter,
Billy Lackaday,
Laura,
Eugenia,
Susan,
Mrs. Bell,

Mr. W. WILLIAMS,
Mr. ABBOTT,
Mr. LARKIN,
Mr. HAMERTON,
Mr. HART,
Mr. LISTON,
Mrs HUMBY,
Miss JARMAN,
Mrs. H. CORRI,
Miss JARMAN,

To conclude with

NO SONG, NO SUPPER.

Frederick,	Mr. M'KEON,
Robin,	Mr. SMOLLET,
Crop,	Mr. LATHAM,
(From the Theatre-Royal, Haymarket, 1st appearance,)	
Endless,	Mr. JOHNSON,
William,	Mr. HART,
Thomas,	Mr. O'ROURKE,
Louisa,	Miss WHITMORE,
Dorothy.	Mrs. HUMBY,
Nelly,	Mrs. JOHNSON,
Margaretta,	Miss FORDE,

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THE

Dramatic Argus.

~~~~~  
"—— Whose end both at the first, and now, was, and  
"is, to hold as 'twere the mirror up to nature."

"Droit et avant."

~~~~~  
No. 11.) TUESDAY, NOV. 30, 1824. (Vol. 1.)
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## THEATRE-ROYAL.



### SWEETHEARTS AND WIVES.

THIS *Operatic Comedy*, as it is termed, was performed, for the first time, last night. It went off pretty well. Want of space prevents our entering into particulars; but on a second representation, we hope to make good this deficiency. On Mr. Abbott's stepping forward to announce this evening's entertainments, he was received with great applause from all parts of the house.

A Mr. Latham from the Haymarket, made his first appearance as *Crop*. He is decidedly much inferior to Bedford in the part. It will not be an easy matter to supply a substitute for Bedford in this character, or in *Basil*, *Hanthorn*, *Gibbet*, *Major Galbraith*, *Hecate*, or several other parts in which we have admired him.

We cannot but notice an invidious and truly silly comparison, drawn by a writer in *Saunders*, between the footways in the approach to Fishamble-street Theatre, and to the Theatre-Royal. We totally disagree with the writer in *Saunders* in the preference he gives to the former, and cannot easily account for his singular predilection.



## TO THE STUDENTS OF TRINITY COLLEGE.

(Continued from page 38.)

We shall now take an extract from Madame de Staël, another distinguished authority. In the chapter of her "Germany," entitled, *De l'Art Dramatique*, she writes:—"Le théâtre exerce beaucoup d'empire sur les hommes: une tragédie qui élève l'ame, une comédie qui peint les mœurs et les caractères, agit sur l'esprit d'un peuple presque comme un événement réel," &c. She then proceeds through several chapters with an expression of her sentiments on various subjects connected with the Drama, in every line of which appears a passionate love of her subject.

But, Gentlemen, we are confident more need not be said by us when addressing you on this subject. As to our opinions on the matter, it will be quite sufficient (after our former explanations) for us to say, that we decidedly coincide with the great authorities we have quoted. It was the strength of this opinion which was the main inducement to the present publication. We hoped by the fair and impartial delivery of our sentiments, to do something, however little, to advance the Stage, and raise it to that rank which it deservedly holds in the estimation of every civilized people. And we are happy in being able to state, that the support we have already received, manifests a gratifying approval, at least, of our good intentions, if not of the execution of them.

We feel confident, Gentlemen, that you all, or at least, the majority of you, are actuated by the same friendly feelings as ourselves towards the Drama in general, but above all, as to its state and advancement in this, our own country. It very seldom occurs, that people of cultivated minds think otherwise. Those who have hostile feelings on the subject, are generally possessed of no taste whatsoever, are totally unqualified by a contracted education, to relish an enlightened species of instruction and entertainment, and who snarl and cavil at what they have not the power either to enjoy or justly appreciate. A stupid and besotted fanaticism also produces



the same effect. However, thanks to the prevalence of good taste, right reason, and education, these *Vandal* opinions are gaining no ground.

You are now, Gentlemen, fully in possession of our sentiments, and we are confident of receiving your support in our undertaking. You have now a medium through which you may express your ideas on any subject connected with the Drama; and we hope you will see the propriety of *lending a hand*, as the sons of Ocean have it. Original poetical, as well as prose communications of merit shall always find a place in our columns. There is little or no periodical literature in our city, and it is hoped that support will be given to this attempt, however humble, to remove so discreditable a circumstance. With a full hope of the realization of all our expectations, We are, Gentlemen,

Your obedient Servant.

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*Subscribers' names and communications for the Editor will be received at our Office, 3, Bedford-row. THE DRAMATIC ARGUS is ready for delivery every morning at Nine, and served at the residences of Subscribers before Ten o'clock.*

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## TO THE EDITOR OF THE DRAMATIC ARGUS.

SIR,

It was with surprise, and not without feelings of a severer nature, that I perused the epistles of your correspondents, 'Justitius,' and, 'A Lover of the Drama.' Your answer to the former, I cannot but eulogize in the highest terms. Mr. Abbott's conduct, since the commencement of his management, cannot but have highly pleased and gratified the well-wishers of the Theatre. But there are a few (at least I hope not many) whom it would be impossible to satisfy. Among this few, I think I may class our friend, the 'Lover.' He alledges he can prove the debility of the company, by going into particulars. Now this, in my estimation, is the best way of refuting him.

(To be continued.)



## Theatre-Royal.

---

This Evening, Tuesday, November 30, 1824,  
will be repeated (Last time)

# THE HYPOCRITE.

Sir John Lambert,  
Colonel Lambert,  
Darnley,  
Doctor Cantwell,  
Maworm,  
Seward,  
Tipstaff,  
James,  
William,  
Old Lady Lambert,  
Lady Lambert,  
Betty,  
Charlotte,

Mr. HAMERTON,  
Mr. R. HAMERTON,  
Mr. SOUTHWELL,  
Mr. CUNNINGHAM,  
Mr. LISTON,  
Mr. A. LEE,  
Mr. DIGGES,  
Mr. O'ROURKE,  
Mr. SUTCLIFFE,  
Mrs. M'CULLOCH,  
Miss CURTIS,  
Miss E. CUNNINGHAM,  
Miss JARMAN.

---

To conclude with

# FAMILY JARS.

Mr. Peter Porcelain,  
Benedict Porcelain,  
Delph,  
Diggory Delph,  
Joe,  
Emily,  
Liddy,

Mr. W. WILLIAMS,  
Mr. M'KEON,  
Mr. LISTON,  
Mr. JOHNSON,  
Mr. O'ROURKE,  
Mrs. H. CORRI,  
Miss CURTIS,

---

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Price 1d.)

THE

# Dramatic Argus.

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"—— Whose end both at the first, and now, was, an
"is, to hold as 'twere the mirror up to nature."

"Droit et avant."

~~~~~  
No. 12.) WEDNESDAY, DEC. 1, 1824. (Vol. 1.

## THEATRE-ROYAL.



### THE HYPOCRITE.

THIS Comedy was repeated last night. As before, the performance of Liston in *Manorm*, drew forth roars of laughter. The oftener we see him in the character, the more we are convinced that it is the very perfection of conception and of acting. Altogether, the play was respectably performed. The comic strength of our company is far superior to its capabilities for tragedy, in which it is very deficient indeed.

"Family Jars" concluded the evening's entertainments. Liston's *Delph* was "done to the life," as a critic of yesterday-morning has it. Johnson's Diggory was, we think, excellent. We admired Mr. W. Williams very much. Mr. M'Keon was *Mr. M'Keon*. Mrs. H. Corri was *la la*. Miss Curtis' *Liddy* could not be better. On the whole, we consider this a lively and amusing afterpiece.

## TO THE EDITOR OF THE DRAMATIC ARGUS.

(Continued from page 42.)

Mr. Abbott has been but one month in his official capacity, and we have already had two Stars, the brightest luminaries in the hemisphere of London.



This, our 'Lover' deprecates, (as he does altogether the Starring System). What, in the name of heaven, would he have? is Mr. Abbott to engage *permanently* every actor or actress of first rate abilities; or is he entirely to exclude the citizens of Dublin from witnessing the performance of any but a stationary company? (this, according to our 'Lover's' system, must be the result,) surely 'tis preposterous.—But to review the establishment as it stands:—in the comic department, our company might vie with either of the great houses D. L. or C. G. There are Messrs. Abbott, Farren, Talbot, the two Williams', Fullam, Johnson, Miss Jarman, Mrs. Humby, &c. In Opera we are highly respectable, with the exception of our first male singer (Mr. Brough being engaged to fill Mr. Bedford's situation); and in Tragedy, omitting Mr. Calvert—thus in the whole range of the company I find but two exceptionable persons, and these I have no doubt will be speedily exchanged. There are objections to provincial actors sustaining the principal characters at our Theatre. But I ask, will an established performer, a favourite with the London audience, relinquish it to come here upon a reduced salary?—of course not;—will the citizens of Dublin patronize the Theatre so as to enable the Manager to pay those persons the necessary sums? no they will not—they have been tried;—they will go see a Star for a few nights (perhaps not that same), and then never attend the Theatre until some new attraction appears: even with the greatest actors, when a run of good houses have induced the Manager to enter into a re-engagement, have not the houses fallen off. The audience of Dublin are insatiable—variety! novelty! is the perpetual cry. Under these circumstances would any man bind himself responsible for the immense salaries which London favourites would demand for a permanent engagement? surely not. Our friend 'Lover' it evidently appears did not consider the subject he wrote upon, else he could not have thus reprehended and abused Mr. Abbott, whom every unbiassed man must praise for his arrangements as far as they have gone, and I am confident that no exertions will be spared, on his



part, for the gratification of the Public. There are allowances to be made—he is a stranger, and cannot be perfectly acquainted with the taste of the Irish; but he will learn that daily, and profit by it. In the hope of his success, I subscribe myself your well-wisher,

J. H.

---

TO THE EDITOR OF THE ARGUS.

SIR,

Permit me to enquire whether, or not, we are to expect the following performers, who were announced to have been engaged for the season, viz: Mr. C. Jones, Mr. Brough, Mr. Latham, Mrs. T. Hill, and Mrs. Jones. Haymarket Theatre, to which they were said to belong, has been closed this fortnight; yet the ranks of our company remain as shamefully thin as at the commencement of the season. Not a single performance that has not betrayed some gross deficiency, with the exception of *The Beggar's Opera*, *She Stoops to Conquer*, and *The Heir at Law*. The dearth of talented females is particularly felt. We have no tragic heroine—for it is the height of injustice, to place Miss Jarman's abilities in a light so unfavourable to them. There is none to supply the place of Miss Atkins, or Mrs. Hamblin, in sentimental comedy. Mrs. Hill's exhilarating gaiety is greatly wanted in such parts as is her matchless mock-heroic humour for *Queen Dollalolla*. For want of her support, many of the farces, from which Talbot used to "send his hearers *laughing* to their beds," are laid on the shelf. We have no *Tilburina*, no *Mrs. Kitty*, no good *Melissa*.

(*To be continued.*)

---

We shall present our readers on Friday, with a memoir of Mr. Liston. We have some observations to make on the Upper Gallery, which shall appear as soon as possible.

TO CORRESPONDENTS.

Want of space prevents our insertion of the communication of 'A God.'



# Theatre-Royal.

This Evening, Wednesday, December 1, 1824,  
will be performed, second time in this Kingdom, an  
Operatic Comedy, called,

## SWEETHEARTS AND WIVES.

Admiral Franklin,  
Charles Franklin,  
Sandford,  
Curtis,  
Waiter,  
Billy Lackaday,  
Laura,  
Eugenia,  
Susan,  
Mrs. Bell,

Mr. W. WILLIAMS,  
Mr. ABBOTT,  
Mr. LARKIN,  
Mr. HAMERTON,  
Mr. HART,  
Mr. LISTON,  
Mrs HUMBY,  
Miss JARMAN,  
Mrs. H. CORRI,  
Mrs JARMAN,

---

To conclude with

## Love, Law, and Physic.

Doctor Camphor,  
Captain Danvers,  
Flexible,  
Lubin Log,  
Andrew,  
Coachman,  
John Brown,  
Waiter,  
Passengers, Messrs. TURNER,  
Mrs. Hilary,  
Laura,  
Maid,

Mr. FULLAM,  
Mr. SOUTHWELL,  
Mr. R. HAMERTON,  
Mr. LISTON,  
Mr. JOHNSON,  
Mr. DIGGES,  
Mr. JAMES,  
Mr. O'ROURKE,  
GEARY, MONTAGUE,  
Miss CURTIS,  
Miss BURGE,  
Miss WHITMORE.

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LIBRARY THE

# Dramatic Argus.

... those end both at the first, and now, was, an  
to have 'twere the mirror up to nature."

"Droit et avant."

No. 13.) THURSDAY, DEC. 2, 1824. (Vol. 1.

## THEATRE-ROYAL.



### SWEETHEARTS AND WIVES.

THIS *Operatic Comedy* was written by our countryman, Kenny, and as such deserves more than common notice. The plot is, of course, already known to our readers, and really we are happy in being enabled to congratulate our compatriots on the circumstance of this very respectable production being written by an Irishman. The plot is very fairly contrived, the dialogue is, at least, lively, and the characters well drawn. Mr. W. Williams as the *Admiral*, was very well indeed. He depicted the old, testy son of the Ocean admirably. In fact, we do not think the character could be better performed. The *Charles Franklin* of Mr. Abbott, was gentlemanlike and exceedingly correct. We particularly admire this gentleman's delivery of his text, which is always given with "just emphasis and discretion." Mr. Larkin was entreated by the people of the Upper Gallery to repeat a song, in which he requested to be excused, as labouring under a severe cold, which was graciously granted. In *Billy Lackaday*, Liston personated the romantic, love-lorn hero to perfection. Nothing could be more poetical, or more consonant with *his name*. That pretty and lively lady, Mrs. Humby, looked uncommonly well in *Laura*. Miss



Jarman was, as she always is in genteel comedy, excellent. In the more pathetic parts, she drew forth loud plaudits. We cannot admire Mrs. H. Corri's style of acting.

---

### LOVE, LAW, AND PHYSIC.

This bustling Farce was performed with much *éclat*. Liston's *Lubin Log* kept the "boxes in a roar." Miss Eurge, we dare say, may in time be an acquisition; but at present she appears to much disadvantage.

We perceive that the farce of "Fish Out of Water," will be performed this evening. We alluded, a few days since, in terms of approbation to this production, and if our readers wish to see a display of Liston's peculiar talents to the best advantage, we recommend them to hasten to the Theatre this evening, to witness his *Sam Scurry*, when, we have no doubt, they will return to their beds in the height of good humour.

---

### TO THE EDITOR OF THE ARGUS.

(Continued from page 46.)

To the want of actresses of merit must also be attributed the non production of *The Inconstant* and *Suspicious Husband*, pieces which proved so attractive during Mr. Talbot's first season at Hawkins'-street;—for there is no *Bissarre* for his *Mirabel*, no *Jacintha* or *Mrs. Strickland* for his *Ranger*. This is a real privation. Time was, when our entertainment would scarcely be thought complete, if Talbot's powers of pleasing were not called into action, which,

“ ——— With humour light

And sportive, cheered the wintry night.”

It is better, however, that Mr. Talbot should not play at all, than that he should appear under the disadvantages with which Mr. Abbott had to contend. The *Mrs. Candours*, *Mrs. Rackets*, and *Lady Touchwoods*, we



are condemned to witness, throw a chilling influence on the liveliest sallies of *Charles*, and the most passionate flights of *Dorincourt*. Surely, Mr. Abbott's long connection with a Theatre so well conducted as Covent-Garden, must have taught him that, to let any of the essential spirit of Comedy escape, is to make the whole a *caput mortuum*. To a judicious Manager, the humblest auxiliary to the scene will not be indifferent; much less will he tolerate such attempts on the primary characters of the Drama, as must be disgusting to his patrons, and degrading to himself.

In the bills issued previous to the opening of the Theatre, Mr. Abbott professed to have removed the objections heretofore urged against the management of our Stage; and in a late address to the audience, he expressed his intention strictly to fulfill his promises to the Public, and his anxiety to acquire their confidence. I will not, therefore, allow myself to suspect that Mr. Abbott does not mean adequately to supply the vacancies in his company—it would be monstrous to imagine that his first public act would be one of deliberate deceit! No! all the names announced will certainly appear, however long they may be delayed. The taste and spirit of our new Manager will not suffer a wretched *makeshift* system to disgrace the establishment, on which he is anxious to confer a character of respectability. The heroic and parental parts of tragedy will be properly filled. Calvert will resign *Macbeth*, and play *Macduff*, and Calcraft (an actor of Merit in the *Pizzaro* line) will exchange *Macduff* for *Banquo*. We shall see suitable successors to Bedford, Chippendale, and Russell, produced. The useful and pains-taking, but much abused Smollett, will be allowed to find his proper level. Propriety will preside over, and characterize the minutest concerns of the Stage; and it will be the ambition and pride of Mr. Abbott, to produce his plays in the highest and most unexceptionable state of perfection. A consummation devoutly wished for, by your humble servant,



# Theatre-Royal.

This Evening, Thursday, December 2, 1824,  
will be performed (by particular desire) the

## R I V A L S.

Sir Anthony Absolute,  
Sir Lucius O'Trigger,  
Captain Absolute,  
Falkland,  
David,  
Acres,  
Boy,  
Fag,  
Coachman,  
John,  
William,  
Mrs. Malaprop,  
Lydia Languish,  
Lucy,  
Julia,

Mr. W. WILLIAMS,  
Mr. R. HAMERTON.  
Mr. FARREN,  
Mr. ABBOTT,  
Mr. JOHNSON,  
Mr. LISTON,  
Master JAMES,  
Mr. BARRY,  
Mr. O'ROURKE,  
Mr. DIGGES,  
Mr. HART,  
Mrs. M'CULLOCH,  
Miss CURTIS,  
Mrs. BROAD,  
Miss JARMAN.

---

To conclude with a new Farce called

## FISH OUT OF WATER.

Sir George Courtly,  
Alderman Gayfare,  
Charles Gayfare,  
Samuel Savoury,  
Steward,  
Footman,

Attendants, Messrs. TURNER, GREY, &c.  
Miss Ellen Courtley,  
Lucy,

Mr. HAMERTON,  
Mr. SMOLLET,  
Mr. CALCRAFT,  
Mr. LISTON,  
Mr. CUNNINGHAM,  
Mr. GLOVER,  
Mrs. H. CORRI,  
Miss WHITMORE.

---

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# THE Dramatic Argus.

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"is, to hold as 'twere the mirror up to nature."
"Droit et avant."

~~~~~  
No. 14.) FRIDAY, DEC. 3, 1824. (Vol. 1.)

## THEATRE-ROYAL.



OUR wish to present our readers with a connected memoir of Mr. Liston, obliges us to be very brief in our remarks on last evening's entertainment. *The Rivals* went off very well. Messrs. Liston, Abbott, and Williams, acquitted themselves to our best wishes. Miss Jarman was highly interesting, and Miss Curtis, with a little more animation, would have been excellent. "Fish Out of Water" followed, and was highly successful. The audience were in continued laughter with Liston's *Sam Savoury*.

### MEMOIR OF MR. LISTON.

(FROM THE "DRAMA.")

"Let peals of laughter, LISTON, round the break,  
"Thou unconcern'd can'st hear the mighty crack;  
"Pit, Box, and Gallery, in convulsions hurl'd—  
"Thou stand'st unshook amidst a bursting world!"

Mr. LISTON was born in the year 1780, of respectable parents in London, and in the early period of his life,



filled the irksome and unprofitable situation of teacher at a day-school, in Castle-street, Leicester-square. While here he became infected with the theatrical mania, and enacted various *high tragedy* parts in private theatres, and in benefit-plays, at the Haymarket, &c. Beginners in this line always fancy their talent inclines towards the tender and heroic, and Liston was not exempt from the customary error. He has, however, the example of other great actors to keep him in countenance; Mathews and Bannister both commenced their operations in the serious line. His ardour for dramatic pursuits continuing to increase, he in a short time totally abandoned the task of juvenile education, for the gayer but more hazardous profession of the Stage, and thirsting for higher fame than was to be gained by exhibiting before benefit audiences, he quitted London and joined a provincial corps. Here for some time he paid his devoirs both to Thalia and Melpomene; but the bounties of these ladies were so sparingly bestowed, that he began to think seriously of quitting their service, and actually made overtures for the situation of a clerk to a printing office. Had his application been successful the Stage would have lost a treasure; but it was rejected, and he accordingly continued alternately to amuse and terrify the bumpkins, as the Roscius of a barn. Oft encountering many difficulties, and viewing life in many of its most grotesque shapes, he was at length engaged at the Dublin Theatre, where he continued for some time with the reputation of a useful, though not a brilliant tragedian. It is said that he first acquired distinguished notice, by playing *Rundy* to Munden's *Jemmy Jumps*, at a provincial theatre; and soon after had the good fortune to attract the attention of Stephen Kemble, then Manager at Newcastle-upon-Tyne, by whom he was engaged, and quickly became one of the greatest favourites that ever appeared on those boards. He had not, however, been long a performer in Kemble's company, when he discovered that he had totally mistaken his powers. He essayed a comic cast of characters; and so fully succeeded in the attempt, that he henceforth



began to devote himself peculiarly to the performance of low comedy. He acted old men and country boys, with great applause, in Newcastle and other towns, which lay within the circuit of that manager, and evinced powers of very whimsical and original humour. Mr. Chas. Kemble happening travel in the North, was struck with his merit, and very warmly recommended him to Mr. Colman, and he accordingly made his bow to a London audience, at the Haymarket, in the summer season of 1805, in the character *Zekiel Homespun*. His efforts were crowned with the highest success; and a long list of subsequent performances ratified and increased his favour with the public. He was immediately recured by Mr. Harris, for Covent-garden Theatre, at which house he appeared on the 15th Oct. in the same year, as *Jacob Gankey*. He continued to perform at that theatre, without intermission, until last season, when in consequence of some disagreement between him and the new proprietors of that house, he accepted some liberal offers from Mr. Elliston, and in consequence now forms one among the first collection of dramatic talents that has ever been concentrated within the walls of any theatre. Mr. L. was married on the 23d of March, 1807, to Miss Tyrer, (of Covent-garden Theatre) who was a pupil of Mrs. Crouch, a lady whose merits, both in dialogue and in song, are well remembered, although she has some time since retired from the Stage.

Mr. Liston. in private bears a respectable and honourable character; and he certainly deserves to be ranked among those very few performers, who by their gentlemanly appearance, their correct behaviour, and their general good breeding, are contributing to rescue the theatrical profession from the obloquy that has been cast upon it by prejudice and pride.



# Theatre-Royal.

---

This Evening, Friday, December 3, 1824,  
will be performed, Third time in this Kingdom, an  
Operatic Comedy, called,

## SWEETHEARTS AND WIVES.

Admiral Franklin,  
Charles Franklin,  
Sandford,  
Curtis,  
Waiter,  
Billy Lackaday,  
Laura,  
Eugenia,  
Susan,  
Mrs. Bell,

Mr. W. WILLIAMS,  
Mr. ABBOTT,  
Mr. LARKIN,  
Mr. HAMERTON,  
Mr. HART,  
Mr. LISTON,  
Mrs HUMBY,  
Miss JARMAN,  
Mrs. H. CORRI,  
Mrs JARMAN,

---

To conclude with a new Farce called

## FISH OUT OF WATER.

Sir George Courtly,  
Alderman Gayfare,  
Charles Gayfare,  
Samuel Savoury,  
Steward,  
Footman,

Mr. HAMERTON,  
Mr. SMOLLET,  
Mr. CALCRAFT,  
Mr. LISTON,  
Mr. CUNNINGHAM,  
Mr. GLOVER,

Attendants, Messrs. TURNER, GREY, &c.  
Miss Ellen Courtley,  
Lucy,

Mrs. H. CORRI,  
Miss WHITMORE.

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Kearney, 19, Upper Ormond-Quay, and Wiseheart,  
8, Royal-Arcade Gallery.



Price 1s

THE

# Illustrated Argus.

~~~~~  
" ——— Whose end both at the first, and now, was, and
" is, to hold as 'twere the mirror up to nature."
" Droit et avant."
~~~~~

No. 15.) SATURDAY, DEC. 4, 1821. (Vol. 1.

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## THEATRE-ROYAL.



### SWEETHEARTS AND WIVES.

THIS comedy, for we think it is not sufficiently musical to warrant the addition of *operatic*, was repeated last night. Generally speaking, frequent repetitions do not answer well in Dublin; for our audience is not sufficiently numerous to encourage a performance of the same piece, for three or four nights successively. However, in the present case, whether from the merit of the piece, (which is by no means trifling) or from the circumstance of the author being an Irishman, we know not, this play drew a very respectable house last night. If this proceeded from the latter cause, it is most gratifying to our feelings. For when our country is distracted by the *demon* of faction, it is always pleasant to withdraw our contemplations from so disagreeable a subject, and rest them upon the more grateful one of successful and patronized literature and taste.

The play of last night was, speaking generally, well performed. Liston's *Billy Lackaday*, of course, demands our first notice. We verily believe that so exquisite a performance, so excellent a burlesque upon the tender



passion, was never before pourtrayed. He was all sighs, and sobs, and lamentations. His song:—

“ Sure mankind was born to sorrow,  
 “ Grief to-day and grief to-morrow,” &c.

was raptoriously encored. Altogether, it was a most laughable performance. Mr. Abbott, as we have before remarked, is excellent as *Charles Franklin*. The *Admiral* of Mr. W. Williams is very good indeed. He is, however, in some degree an imitator of Downton. Genteel comedy is not Mrs. Humby's *forte*; however, she looked arch, lively, and charming, in *Laura* last night and acquitted herself to our full approbation. Of Miss Jarman's *Eugenia* we have already favourably reported, and have no reason to alter our opinion by her performance of last evening. Mrs. H. Corri's *Susan* was tolerable. Mrs. Jarman's voice is really not sufficiently strong to fill our Theatre: we perceived a deficiency in this respect yesterday evening. Mr. Larkin has much to learn both in singing and acting. We would recommend him particularly to banish from him, if possible, a desperate provincialism in his accent. An actor, and particularly an operatic performer, should not appear to be of any country; he should be a *citizen of the world*, and should avoid every sort of *patois*, which always indicates a deficiency of experience or of knowledge. Mr. Larkin is an Irishman, and as such we sincerely wish him success; and it is because we have those friendly feelings, that we have offered these observations. Mr. Hamerton, Senr. is generally respectable in old men. We have, heretofore, particularly admired his *Foigard* and *Sir Patrick O'Connor*, with some other characters. Altogether, we think him a very tolerable *old cock*.

#### FISH OUT OF WATER.

This is a very amusing afterpiece,—the plot is as follows:—

*Sir George Courtly* (Mr. Hamerton) is about to set out on an embassy to Copenhagen, and empowers his *Steward* (Mr. Cunningham) to engage for him a Se-



cretary and a Cook. *Sam Sauoury* (Mr. Liston) hearing of the Cook's place, applies to the Steward first, who mistaking him for an applicant for the secretaryship, installs him into the situation. *Charles Gayfare* (Mr. Calcraft) next appears, also to offer for Secretary, and having designs on *Miss Ellen Courtly*, (Mrs. H. Corri) accepts the situation of *cook*. Both parties, *secretary* and *cook*, are repeatedly occupied in their particular employs, when their utter inadequacy appears. Finally, the real state of the case is discovered, when *Charles* and *Miss Ellen* are united.

Such is the plot, and really for our parts, we do not think we ever witnessed a more laughable entertainment. Liston's (whose real character is that of a cook) attempts at fulfilling the duties of a secretary were truly ludicrous. We think a more youthful member of the company should have been selected to play *Charles Gayfare*.

---

We propose publishing, as opportunity offers, a series of original papers with which we are to be favoured, under the title of "The Trifler," embracing such theatrical topics as do not properly fall within the notice of our regular *critique*. An introductory article shall appear in our next.

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#### ERRATA.

In 'X's.' letter, after the words, "Mrs. Hill's exhilarating gaiety is greatly wanted in such parts," add "as *Mrs. Racket* and *Mrs. Candour*."

---

We beg particularly to request, that gentlemen will discontinue the practice of placing their hats outside the pannels of the Boxes next the stage. For really the custom is neither consistent with decency or good taste.



# Theatre-Royal.

This Evening, Saturday, December 4, 1824,  
will be performed, Fourth time in this Kingdom, an  
Operatic Comedy, called,

## SWEETHEARTS AND WIVES.

Admiral Franklin,  
Charles Franklin,  
Sandford,  
Curtis,  
Waiter,  
Billy Lackaday,  
Laura,  
Eugenia,  
Susan,  
Mrs. Bell,

Mr. W. WILLIAMS,  
Mr. ABBOTT,  
Mr. LARKIN,  
Mr. HAMERTON,  
Mr. HART,  
Mr. LISTON,  
Mrs HUMBY,  
Miss JARMAN,  
Mrs. H. CORRI,  
Mrs JARMAN,

---

To conclude with

## X. Y. Z.

Neddy Bray,  
Captain Galliard,  
Roscius Aldross,  
Grubbleton,  
Ralph Hempseed,  
Doddle,

Clerk,

Gentlemen, Messrs. SWAN, BARRY, DIGGES,  
Waiters, Messrs. HART, O'ROURKE, SUTCLIFFE,

Maria,

Dora Mumwell,

Mrs. Mouser,

Betty,

Mr. LISTON,  
Mr. BRINDAL,  
Mr. CUNNINGHAM,  
Mr. FULLAM,  
Mr. JOHNSON,  
Mr. SMOLLET,  
Mr. JAMES,  
Miss CURTIS,  
Mrs. M'CULLOCH,  
Mrs. BROAD,  
Miss CUNNINGHAM,

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Kearney, 19, Upper Ormond-Quay, and Wiseheart,  
3, Royal-Arcade Gallery.



(Price 1d.)

THE

# Dramatic Trifler.

~~~~~  
"——— Whose end both at the first, and now, was, and
"is, to hold as 'twere the mirror up to nature."

"Droit et avant."

~~~~~  
No. 16.) MONDAY, DEC. 6, 1824. (Vol. I.

## THEATRE-ROYAL.

~~~~~  
FROM the circumstance of our having so lately re-
marked on the performances of Saturday evening, and
our wish to give the "Trifler" in one paper, we cannot
say more, than that a crowded and fashionable audience
attended the Theatre on Saturday evening.

"THE TRIFLER."

We this day publish the first number of papers under
this title. Of course we are not bound to coincide in
any opinion expressed by the writer. For instance, we
think he rates the *dramatic* 'trifler' at too low a value;
for we would place him very far above most of the
'triflers' he has mentioned. However, it will be suffi-
cient now to say, that although we shall always admire,
as no doubt our readers will, the style and manner of
our talented correspondent, we are not to be understood
as agreeing in all his sentiments.

THE TRIFLER.—No. I.

~~~~~  
"——— *Inertibus horis*

*Ducere sollicitæ jucunda oblivia vitæ.*"—HOR.

THE character of a trifler is one which neither inspires  
respect, nor conciliates esteem; he is looked down by  
men of sense as a mere blank in society, a being dead  
to the impulses of public and private duty, one to whom  
business has become drudgery, and amusement business.



—"What do such fellows crawling between earth and heaven?"

Of the different species of this multiform character, perhaps the *theatrical trifle* is the most obnoxious to the contempt of the world. Other classes of the tribe have some disguise to dress their insignificance withal: the toys that amuse the *scientific* trifle usurp the dignity of learning or philosophy; the *poetical* trifle claims the respect due to felicity of invention and elegance of taste; the pursuits of the *sportsman* are not without the plea of utility, and the trifle of *fashion* half reconciles us to his waste of time, faculties, and fortune, by the grace with which he squanders them. The poor play-goer alone wears his fool's-cap without a single feather to set it off. Should he urge in his defence the essential morality of the Stage, which conveys instruction by an animated representation of the passions and manners of mankind—should he assert that we there acquire a fine taste without the labor of study, and an extensive knowledge of the world without the trouble of travel, his trite apology will be only laughed at; for, whatever weight such arguments might have in those golden days of the Drama,

"When scenic virtue formed the rising age,

"And Truth diffused her radiance from the stage—" the world well knows, and he must feel and admit, that the gratification to which he is wholly devoted, is now-a-days, not only idle and unprofitable, but, in too many instances, irrational and corrupt.

Yet, "with all his imperfections on his head," I have a sort of *sneaking regard* for the indolent enthusiast, who loves theatricals, "*not wisely*, but too well." He is an infatuated, good-for-nothing fellow, I own; wasting his time and thoughts on things lighter than vanity; yet I cannot help feeling for him (whether I meet the character in real or fictitious life,) a sentiment of sympathy, and—shall I confess it?—of *brotherly* kindness. Addison's *Templar* is, in my eyes, a more attractive, ay! and a more respectable personage than either *Will Honeycomb*, or *Will Wimble*, his fellows in frivolity; and I have never contemplated this *beau idéal* of a genuine play-house trifle, without a lurking wish



that I could realize the portrait, of which the following is an exquisite outline:—

“The gentleman next in esteem and authority among us, is a bachelor, who is a member of the Inner Temple; a man of great probity, wit, and understanding; but he has chosen his place of residence rather to obey the direction of an old humoursome father, than in pursuit of his own inclinations. He was placed there to study the laws of the *land*, and is the most learned of any of the house in those of the *stage*. *Aristotle* and *Longinus* are much better understood by him than *Littleton* or *Coke*. His father sends him every post questions relating to marriage articles, leases, &c. in the neighbourhood; all which questions he agrees with an attorney to answer in the lump. He is studying the passions themselves, when he should be inquiring into the debates which arise from them. He is an excellent critic, and the time of the play is his hour of business; exactly at five he passes thro’ *Russel-court*, and takes a turn at *Will’s* till the play begins; he has his shoes rubbed and his perriwig powdered at the barber’s, as you go up into the *Rose*. It is for the good of the audience when he is at the play, for the actors have ambition to please him.—*Spec. No. 2*.

With a little of the dramatic lore, I have all the dramatic love of my friend, the Templar. Like him, I take a livelier interest in the concerns of the *mimic* than in those of the *real* world. “The fall of kings, the rage of nations, and the crush of states,” move me not so much as the opening of a new season, the cast of a revived play, or the *début* of a *regular* performer. It is true, my theatrical ardor has, from *obvious* causes, rather cooled of late; and is not unlikely, as things go, to become merely *speculative*. There have been moments when disappointment and disgust have tempted me to renounce my vocation, and, like *Slippery Sam*, turn myself to some honest employment; but habits of indolence are too seducing, and gain too much strength by long indulgence, to be easily left off. The ruling passion is still strong within me, and even now I please myself with the fond idea of contributing to the well-being of my favourite diversion, by communicating from time to time, the crude observations of a Trifler.



# Theatre-Royal.

*For the Benefit of Mr. Liston.*

This Evening, Monday, December 6, 1824,  
will be repeated

## SWEETHEARTS AND WIVES.

Admiral Franklin,  
Charles Franklin,  
Sandford,  
Curtis,  
Waiter,  
Billy Lackaday,  
Laura,  
Eugenia,  
Susan,  
Mrs. Bell,

Mr. W. WILLIAMS,  
Mr. ABBOTT,  
Mr. LARKIN,  
Mr. HAMERTON,  
Mr. HART,  
Mr. LISTON,  
Mrs HUMBY,  
Miss JARMAN,  
Mrs. H. CORRI,  
Mrs JARMAN,

After which (First time) an Interlude called

## MRS. SMITH.

Mr. Smith,  
Mr. Stanly,  
Charles Wentworth,  
Mrs. Emily Smith,  
Mrs. Sophia Smith,

Mr. LISTON,  
Mr. W. WILLIAMS,  
Mr. FARREN,  
Miss JARMAN,  
Miss CURTIS.

To conclude with a new Farce called

## FISH OUT OF WATER.

Sir George Courtly,  
Alderman Gayfare,  
Charles Gayfare,  
Samuel Savoury,  
Steward,  
Footman,

Mr. HAMERTON,  
Mr. SMOLLET,  
Mr. CALCRAFT,  
Mr. LISTON,  
Mr. CUNNINGHAM,  
Mr. GLOVER,

Attendants, Messrs. TURNER, GREY, &c.

Miss Ellen Courtley,  
Lucy,

Mrs. H. CORRI,  
Miss WHITMORE.

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8, Royal-Arcade Gallery.



Printed (Id.)

THE

# Dramatic Review.

~~~~~  
"——— Whose end both at the first, and now, was, and
" is, to hold as 'twere the mirror up to nature."
" *Droit et avant.*"
~~~~~

No. 17.) TUESDAY, DEC. 7, 1824. (Vol. 1.

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## THEATRE-ROYAL.



### LISTON'S BENEFIT.

OUR limits prevent our saying more than that a very respectable house attended the Theatre yesterday evening.

---

### Mr. FREDERICK JONES.

This gentleman makes his appearance this evening. He is engaged for only three nights. We are sure from the recollections with which his name is associated, that he will receive the ample support of the Citizens of Dublin.

---

Master Burke has been performing at the Dover Theatre, much to the amusement of the people of that town.

---

The Oxford Herald contradicts most positively, the report that Miss Paton's marriage with Lord Lennex took place in that city.



THE THEATRE A PLACE WHICH EXHIBITS THE  
 CHARACTER OF A PEOPLE, AND HOW WE STAND  
 IN THIS POINT OF VIEW.

PERHAPS there is no place better adapted to exhibit the state of manners, and the degree of refinement of a people, than their national Theatre. *There* are assembled the representatives of every rank in a country, from the Peer to the lowest of the *canaille*; and from their separate conduct may be gathered, we imagine, a just opinion of their advancement towards that cultivation of manners, which is, or should be, the *summum bonum* of nations as well as of individuals. In the Theatre, we can without difficulty perceive, how the effusions of the poet and the dramatist are received, whether with mute attention, which surely indicates a good and literary taste, or the boisterous heedlessness which as certainly manifests a deplorable and most discreditable state of ignorance, and a want of even the disposition for the improvement of that which is the true standard of a people as well as of an individual, viz:—the mind.

That the national Theatre is the best situation in which to judge of the manners and education of a people, will be quite evident upon a view of the audiences of some great establishments of this kind. We shall adduce for instance, the conduct of the people to be found in French Theatres. WE have had the pleasure of visiting, when in Paris, the *Theatre Français* several times, and cannot easily express the increased delight we felt on the renewal of each of those evenings. Within the walls of this grand establishment reigns the very essence of serenity, politeness, and good taste. And this description is not only characteristic of the superior parts of the house, but includes those frequented by the lower orders. During the performance, the silence is death-like; the attention and decorum of every individual is so great, that scarcely a whisper is heard. To us, this scene was one of real enjoyment, not merely emanating from the splendid talents of *Talma*, but also arising from the (to us) unusual demeanour of the whole audience. What does this demeanour testify?



It represents what is the fact—a more general diffusion of the blessings of education among all ranks, than is to be found unfortunately in our country. Our readers would be surprised to witness the breathless silence of the very lowest of the French auditory at the recitation of the long poetical speeches to be found in their plays. But such is their superior taste and feeling of politeness, and desire not to mar that pleasure in others, of which they themselves have so keen a relish, that the result is such as we have expressed.

From a consideration of these facts, the Theatre will be found a place well suited to the ascertainment of the manners of a people. How do we appear when judged in this way? what is our state of civilization when looked at in this point of view? It is with feelings of no small regret that we are obliged to say, that such a survey will give but a very unfavourable character to us as a people. For what is the fact? Is not the general conduct of the lower orders of our audience (and even of some from whom better might be expected) any thing but creditable to our country? nay, is it not most disgraceful? The reply, however unpleasant, must be in the affirmative. We think when the thing is so obvious, it is needless to particularize. Those who are in the habit of frequenting our Theatre, must see and regret the fact, that the indecorous spirit generally, and the ruffian conduct often manifested, speak volumes as to the great want of education and refinement in our people.

These circumstances are, to every person possessed of a patriotic feeling, a matter sincerely to be deplored. For what to such an individual can be more unpleasant, than the feeling of the inferiority of our people in this respect, to those of other countries. In many sterling qualities we surpass most nations; but our deficiency in the respects before mentioned, is not easily to be counterbalanced. Perhaps we are looking at the matter in too serious a point of view. We hope, for the sake of our country, that it is so; but fear that we are but too correct in our statement of the case, its origin, and manifestations.



## Theatre-Royal.

This Evening, Tuesday, December 7, 1824,  
WILL BE PERFORMED

# HAMLET.

|                             |                   |
|-----------------------------|-------------------|
| Claudius, King of Denmark,  | Mr. HAMERTON,     |
| Polonius,                   | Mr. FULLAM.       |
| Hamlet,                     | Mr. F. JONES,     |
| Laertes,                    | Mr. R. HAMERTON,  |
| Horatio                     | Mr. SOUTHWELL,    |
| Rosencrantz,                | Mr. CUNNINGHAM,   |
| Guildestern,                | Mr. BARRY.        |
| Osrick,                     | Mr. BRINDAL,      |
| Marcellus,                  | Mr. DIGGES,       |
| Bernardo,                   | Mr. O'ROURKE,     |
| Francisco,                  | Mr. GLOVER,       |
| First Actor,                | Mr. JAMES,        |
| Second Actor,               | Mr. HART,         |
| First Gravedigger,          | Mr. WILLIAMMS,    |
| Second Gravedigger          | Mr. SWAN,         |
| Lords, Messrs. SUTCLIFFE,   | TURNER, MONTAGUE, |
| Ghost of Hamlet's Father,   | Mr. TALBOT,       |
| Gertrude, Queen of Denmark, | Mrs. VAUGHAN,     |
| Actress,                    | Mrs. JOHNSON,     |
| Ophelia,                    | Miss FORDE,       |

To conclude with

## BOMBASTES FURIOSO.

|                  |                 |
|------------------|-----------------|
| Artaxomines,     | Mr. WILLIAMS,   |
| Gen. Bombastes,  | Mr. JOHNSON,    |
| Fusbos,          | Mr. SMOLLET,    |
| First Courtier,  | Mr. HART,       |
| Second Courtier, | Mr. O'ROURKE,   |
| Distaffina,      | Miss STANFIELD. |

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8, Royal-Arcade Gallery.



Price 1d.)

# Dramatic Agency.

Whose end both at the first, and now, was, and  
is, to hold as 'twere the mirror up to nature."  
"Droit et avant."

No. 18.) WEDNESDAY, DEC. 8, 1824. (Vol. 1.

## THEATRE-ROYAL.

### HAMLET.

THIS tragedy of the immortal bard, was performed last evening. Mr. Frederick Jones enacted the part of the hero of the piece. It was a respectable performance. This gentleman has a difficulty in his utterance which militates much against his judicious delivery of the text. His conception of the proper manner of giving the different beautiful passages which abound throughout this play, may be, and we think is, generally correct; but this before-mentioned unfortunate impediment, operates much against an effective representation. His scene with his mother and that at the grave of *Ophelia*, were much applauded. We regretted to see the house almost totally empty. We really anticipated otherwise, from the recollection of the creditable manner in which this gentleman's father conducted the Dublin Theatre for such a length of time, and the unfortunate losses he sustained by it. Mr. R. Hamerton should not have quite so red a face after hearing of *Polonius'* death. Fullam as *Polonius* kept us from the blue devils, which the state of the house would be likely to throw us into. The *First Gaavedigger* of Williams is well known and admired. Dowton, however, does not use the thousand and one waistcoats, and we are inclined to think it is better taste not to use them. Digges was wonderful as *Marcellus*. Brindal's *Osrick*



was very well indeed. He is a decided acquisition to the company. Talbot's *Ghost* was very *unghostly*. There was too much fanciful action, too much flesh and blood about it. We admired both the singing and acting of Miss Forde in *Ophelia* very much. Mrs. Vaughan was dignified and correct as the *Queen*.

After the play, Mr. Farran announced, that in consequence of Mr. Matthews' luggage not having arrived, he would not appear this evening. Mr. Liston, however, had volunteered his services. We are sure his unequalled *Maworm* will attract a crowded house this evening.

*Bombastes Furioso* followed. A Miss Stanfield made her *debut* and was favourably received. Her part last night does not afford us a full opportunity of judging of her merits. Johnson, Williams, and Smollet, were excellent in their several parts, and kept the audience in a roar of laughter.

---

### THE TRIFLER.—No. II.

It is now, I believe, sufficiently evident that Mr. Abbott, both as manager and actor, enjoys in a high degree the good opinion of the Public. His administration certainly commenced under the most favourable auspices. The opposition which, originating in private animosity, endeavoured to thwart Mr. Harris's measures, during the early part of his career, Mr. Abbott has not to encounter; and, instead of receiving his audience in temporary or unfinished theatres, he finds himself in possession of a concern, in most respects complete, and generally adequate to all the purposes for which it was destined.\* If he has not yet fulfilled all his promises, and realized all the expectations formed of his management; yet the candor and ingenuousness apparent in his dealings with the Public, dispose them to give him

---

\* I would observe, by the way, that the embellishments Mr. Abbott has supplied, though tasteful and judicious as far as they go, are not sufficiently extensive. It is surprising that so miserable a drop-scene should have been retained: Mr. Abbott will most surely see



credit at least for honesty of intention. Many and serious objections may certainly be made to the materials he has provided for our entertainment; but of those who have taken upon them to point out defects, and suggest improvements, few seem to have been actuated by a fair and reasonable spirit, or to have offered any advice worthy of serious attention. One writer conceives that the permanent engagement of Madame Vestris would prove a *panacea* for all theatrical complaints; as if the species of entertainment, to which that lady's attractions gave a temporary popularity, had at all served the interests of true taste and refined amusement. I should have little claim to the designation prefixed to these papers, if I were to take exception to every weed that partially disfigures the dramatic garden; but without assuming any severity inconsistent with my character, I may be allowed to consider that taste as vitiated indeed, that can relish a clumsy mockery of the most awful mysteries of revelation, and enjoy, as a humourous incident—an excellent joke—the tossing of a lawyer in a blanket! For my part, I am quite satisfied with the duration of Madame Vestris' engagement: it served the manager's purpose, somewhat, it must be owned, at the expense of decency and common sense. Her longer continuance here would, I apprehend, add little to the respectability of our Stage; nor would any good end be answered by removing her fascinations from their appropriate field of action.

(*To be continued.*)

The young folk are to be regaled at Christmas, with DUCROS' splendid stud of horses and the *Battle of Waterloo*, which had an uninterrupted run for 160 nights at ASTLEY'S, and which was afterwards quite successful at Drury-lane.

---

the necessity of providing one which will be worthy of his theatre, as speedily as possible. The green curtain also presents a dismally dingy appearance—it should be re-touched.



# Theatre-Royal.

This Evening, Wednesday, December 8, 1824,  
will be performed

## THE HYPOCRITE.

Sir John Lambert,  
Colonel Lambert,  
Daruley,  
Doctor Cantwell,  
Maworm,  
Seward,  
Tipstaff,  
James,  
William,  
Old Lady Lambert,  
Betty,  
Charlotte,

Mr. HAMERTON,  
Mr. R. HAMERTON,  
Mr. SOUTHWELL,  
Mr. CUNNINGHAM,  
Mr. LISTON,  
Mr. A. LEE,  
Mr. DIGGES,  
Mr. O'ROURKE,  
Mr. SUTCLIFFE,  
Mrs. M'CULLOCH,  
Miss E. CUNNINGHAM,  
Miss JARMAN,

---

To conclude with a new Farce called

## FISH OUT OF WATER.

Sir George Courtly,  
Alderman Gayfare,  
Charles Gayfare,  
Samuel Savoury,  
Steward,  
Footman,

Attendants, Messrs. TURNER, GREY, &c.  
Miss Ellen Courtley,  
Lucy,

Mr. HAMERTON,  
Mr. SMOLLET,  
Mr. CALCRAFT,  
Mr. LISTON,  
Mr. CUNNINGHAM,  
Mr. GLOVER,  
Mrs. H. CORRI,  
Miss WHITMORE.

---

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8, Royal-Arcade Gallery.



Price 1d.)

# DUBLIN LIBRARY Dramatic Argus.

~~~~~  
"—— Whose end both at the first, and now, was, and
"is, to hold as 'twere the mirror up to nature."

"Droghda about."

~~~~~  
No. 19.) THURSDAY, DEC. 9, 1824. (Vol. 1.

## THEATRE-ROYAL.



### THE HYPOCRITE

Was performed last evening. The house was very thin. The only way in which we can account for this circumstance, is by the supposition that it must have arisen from the frequent repetitions of the entertainments of the evening. For taken separately, the play and farce were excellent, and, generally speaking, equally well performed. *The Hypocrite* is a comedy which has kept possession of the stage for more than half a century, and is likely to continue attractive, from the true satire and excellent moral which distinguish it. Liston's *Maworm* is a piece of acting which we admire the more, the oftener we witness it. There is all the mock-sanctity and gross ignorance about it which the author intended. His performance was applauded throughout. The address from the rostrum behind the screen was encored. Altogether, we have never witnessed a more *unique* performance. Of Cunningham's *Doctor Cantwell* we have to speak in very favourable terms. If he had the oiliness of Dowton we would almost prefer him in the part. His



scene with *Lady Lambert* was very creditably performed and was much applauded. Messrs. R. Hamerton and Southwell were respectable in *Colonel Lambert* and *Darnley*. Brindal gains upon us apace. We much admired his *Seward*. We venture to opine that it would have been no disparagement to Mr. Digges' dignity, as *Tipstaff*, to have taken off his hat in *Sir John Lambert's* house, especially when in the presence of ladies. We never saw Miss Jarman perform with more spirit. She imparted to the character of *Charlotte*, all the archness and liveliness which appertain to the character most admirably. Miss Curtis was very respectable.

---

### FISH OUT OF WATER.

This very humorous farce concluded the evening's entertainment. Liston's *Sam Savoury* kept his audience in a roar. We really pity those of the Dublin play-goers who have not seen him in the character.

---

We beg again to remind gentlemen of the impropriety of placing their (not always new) hats on the pannels outside the Boxes next the stage. The practice tends much to disfigure the *tout ensemble* of the house, and is much "more honoured in the breach than in the observance."

---

### FRENCH STAGE.

The King of France to encourage literature and music, as far as they are concerned in the composition of pieces for the French Opera-house, has established annual prizes of 4,000 francs (£167) for the best lyric production in three or five acts, founded on a subject of national history or of imagination; and 2,000 francs



for the best production in one act, of the comic or pastoral character. The merits of the several works presented for the prizes, to be determined upon by a 'Jury' selected according to the regulation of a royal order.

---

A lady dropped a garter with a *diamond clasp*, in her way to Drury-lane Theatre on Tuesday night. It was luckily restored. This is a refinement in modern luxury. For whose eye could this *brilliant* be intended?

---

### THE NEW TRAGEDY.

We are happy to perceive that our countryman, Mr. Bertrige Clarke's new tragedy of *Ravenna*, has been successful at Covent-Garden. It is said to have been some seasons in the hands of the managers. Their delay in producing it at least confers no credit on them; and though the success of the author appears to have been retarded by Green-room bickerings, we cordially congratulate him on its achievement.

---

Mrs. and the Misses Ashe have arrived in Limerick, and intend, during their stay, to give lessons on the Harp and Singing.

---

Mr. Kean has now only a limited engagement at Drury-lane Theatre. He is to play twenty nights, and he is to have £1000 for them; and he is to play three other nights to discharge the arrears of last season. If he takes a benefit, he makes a specified allowance for the house.



This Evening, Thursday, December 9, 1824,  
will be performed the

# ROAD TO RUIN.

Old Dornton,  
Harry Dornton,  
Mr. Milford  
Goldfinch  
Mr. Sulky,  
Mr. Silky,  
Mr. Smith,  
Jacob,  
Hosier,  
Tradesman,  
Second do.  
Sheriff's Officer,  
Hatter,  
Clerk,  
Marker,  
Postillion,  
Sophia,  
Widow Warren,  
Jenny,  
Mrs. Ledger,

Mr. WILLIAMS,  
Mr. CALCRAFT,  
Mr. SOUTHWELL,  
Mr. MATHEWS,  
Mr. CUNNINGHAM,  
Mr. FULLAM,  
Mr. JAMES,  
Mr. O'ROURKE,  
Mr. HART,  
Mr. BARRY,  
Mr. GLOVER,  
Mr. DIGGES,  
Mr. GREY,  
Mr. GOOD,  
Mr. SWAN,  
Mr. MONTAGUE,  
Miss JARMAN,  
Mrs. JARMAN,  
Mrs. BROAD,  
Miss EYREBY,

To conclude with

## MONSIEUR TONSON.

Thompson,  
Jack Ardourly,  
Mons. Morbleu,  
Tom King,  
Rusty,  
Useful,  
Fip,  
Wantem,  
Snap,  
Trap,  
Nap,  
Watchmen, Messrs. TURNER,  
Adelphine de Courey,  
Madame Belgarde,  
Mrs. Thompson,

Mr. CUNNINGHAM,  
Mr. SOUTHWELL,  
Mr. MATHEWS,  
Mr. BRINDAL,  
Mr. JAMES,  
Mr. SMOLLET,  
Mr. BARRY,  
Mr. O'ROURKE,  
Mr. SWAN,  
Mr. HART,  
Mr. DIGGES,  
Mr. TURNER, GEARY, MONTAGUE,  
Mrs. DALY,  
Mrs. JARMAN,  
Mrs. BROAD.

Office 3, Bedford-row.



PRINTED IN DUBLIN,  
THE  
LITERARY  
Dramatic Argus.  
A WEEKLY  
PUBLICATION.

~~~~~  
"——— Whose end both at the first, and now, was, and
"is, to hold us here the mirror up to nature."
Droit avant."

~~~~~  
No. 20.) FRIDAY, DEC. 10, 1824. (Vol. I.

THEATRE-ROYAL.

—♦—  
THE ROAD TO RUIN.

THE house was fully and fashionably attended yesterday evening. The attraction of Mr. Mathews, was no doubt the cause. His great and varied talents, which are so well known to the citizens of Dublin, could not fail to produce this effect. And wonderful indeed would it be, did the man, who is so well known and admired on both sides of the Atlantic, fail to meet the applause of a Dublin audience. Of his *Goldfinch*, we have to speak in high terms of approbation. This is decidedly one of his very best characters in the *regular* drama. There is all the *corinthianism* about it so necessary to the part. A *four-in-hand* and New-market seem to be great magnets of attraction to him, compared to which, every more refined enjoyment appears "weary, sale, flat, and unprofitable." His introduced songs, "The Mail Coach" and "Bang Up," were both deservedly encored. The speaking parts were given in a most superior style, and we could not but admire Mr. Mathews' cleverness in changing the subject on a repetition. The description of a horse-race could



not be surpassed in the natural and spirited manner in which it was delivered. Altogether, it was a true and well-drawn portrait, and one which we think could not be improved. There was much to admire in Williams' *Old Dornton*. It conveyed a very tolerable picture of the London banker. We perceive, however, a want of the feeling and tenderness which are so requisite to the character. In short, *Old Dornton* should be as Munden used to play it. The *Harry Dornton* of Mr. Calcraft was respectable. There was an apology made for Mr. Southwell in consequence of indisposition. Mr. Barry played his part, and we had no reason to complain of the substitution. Cunningham's *Sulky* and Fullam's *Silky*, were both very well. Miss Jarman's *Sephia* was as girlish and as playful as we could possibly wish. We prophecy this young lady will arrive at the very top of her profession, if she takes our advice (which we think she has latterly done) and confines herself to *genteel comedy*. The *Widow Warren* of Mrs. Jarman was very respectable,

---

### MONSIEUR TONSON.

This amusing farce followed. We were highly pleased with the *Morbleu* of Mathews. His evidently thorough knowledge of the French language contributes much to a perfect representation of the unfortunate martyr to *Monsieur Tonson*. He sang a French ditty admirably, and throughout was much applauded. We particularly entreat of Mrs. Daly to reserve her melo-dramatic face for its proper place. She is much too *sombre*.

---

### THE UPPER GALLERY.

In the course of the play, a ruffian in the Upper Gallery, threw an orange on the stage, which passed near Mrs. Broad. We hope the person was apprehended.



and will be severely punished. Such disgraceful conduct has been of late too much practised: it is full time to adopt prompt measures for its suppression.

---

### DRURY-LANE.

It appears the *Great Lessee* has been *milling* an unfortunate author. This same *Grand Signior* of Theatricals will be likely to go on with this *here* kind of conduct, until he finds a *rum* customer who will teach him a lesson that may be useful to him.

---

Mr. Philips and his pupil, Miss Harvey, have been performing in Belfast. They succeeded Mr. Kean at that Theatre.

---

The doubt which was thrown on M. Alexandre's professional talents, by the attack of Mr. Charles, has been completely removed, much to the credit of M. Alexandre.

---

### TO CORRESPONDENTS.

We beg to inform 'Amicus,' that we shall print a title-page and index, on the completion of our first volume, which is to consist of thirty-six numbers.



This Evening, Friday, December 10, 1824,  
will be performed

## K. RICHARD III.

King Henry VI.,  
Prince of Wales,  
Duke of York,  
Richard, Duke of Gloucester,  
Duke of Buckingham,  
Duke of Norfolk,  
Henry Earl of Richmond,  
Earl of Oxford,  
Lord Stanley,  
Sir Robert Brackenbury,  
Lord Mayor,  
Sir Wm. Brandon,  
Sir Wm. Catesby,  
Sir James Blunt,  
Sir Richard Ratcliffe  
Sir James Tyrrel  
Dighton,  
Forest,  
Aldermen, Messrs. TURNER,  
Queen Elizabeth,  
Lady Anne,  
Duchess of York,

Mr. TALBOT,  
Miss M'CARTHY,  
Master JAMES,  
Mr. F. JONES,  
Mr. CUNNINGHAM,  
Mr. O'ROURKE,  
Mr. CALCRAFT,  
Mr. GLOVER,  
Mr. HAMERTON,  
Mr. BARRY,  
Mr. JAMES,  
Mr. R. HAMERTON,  
Mr. BRINDAL,  
Mr. GEARY,  
Mr. DIGGES,  
Mr. HART,  
Mr. SWAN,  
Mr. SUTCLIFFE,  
GREY,  
Mrs. VAUGHAN,  
Miss CURTIS,  
Mrs. BROAD,

---

To conclude with the  
**TALE OF MYSTERY.**

Count Romaldi,  
Banamo,  
Stephano,  
Francisco,  
Michelli,  
Montano,  
Piero,  
Second do.  
Exempt,  
Fiametta,

Mr. CALCRAFT,  
Mr. CUNNINGHAM,  
Mr. BRINDAL,  
Mr. NORMAN,  
Mr. JAMES,  
Mr. SMOLLET,  
Mr. O'ROURKE,  
Mr. SUTCLIFFE,  
Mr. DIGGES,  
Mrs. M'CULLOCH,

In Act 2—A Pas de Deux by Master and Miss  
PIERRE, and a Comic Dance, by Mr. SWAN.

OFFICE, 3, Bedford-row.



Price 1d.)

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SOCIETY  
**Dramaticus.**

~~~~~  
"——— Whose end both at the first, and now, was, and
"is, to hold as 'twere the mirror up to nature."
"Droit et avant."
~~~~~

No. 21.) SATURDAY, DEC. 11, 1824. (Vol. 1.

**THEATRE-ROYAL.**



**RICHARD III.**

WE never witnessed so horrible a house as there was at the Theatre last night. It was indeed "a beggarly account of empty benches." We cannot easily account for this circumstance. The entertainments were excellent, and we would suppose that the name of Mr. Frederick Jones, a name so well known to the Citizens of Dublin, should have had some attraction for them. But the fact is, tragedy is not *the thing* for the Dublin audience, unless they have a *star* to perform the first character. Of this we have had repeated opportunities of judging. The comic strength of our Company is immeasurably superior to its tragic, and we all know, that a tragedy, which, when well performed, is the most refined species of entertainment; when indifferently represented is a perfect bore. Therefore, Mr. Abbott, let comedy flourish, until we can have something like perfection in tragedy.

Of Mr. Jones' *Richard* we have to speak very favourably. We think it decidedly superior to his *Hamlet*. His conception of the character of the crook-backed tyrant, is just; but his representation was not always equal to it. His voice is his greatest hindrance. How



ever, we can perceive in him the seeds of future excellence. Throughout the fifth act, he was much applauded. We need scarcely say, that Talbot is entirely out of his element in such parts as *Henry VI.* Mr. Calcraft would have been a better *Richard*, had he more fire in his manner. He was too tame. The fight with *Richmond* was very well. Miss Curtis as *Lady Anne* was as usual, extremely correct. What a burlesque it is to place Mrs. Broad in such parts as the *Duchess of York*.

---

### TALE OF MYSTERY.

This is a very good melo-drama. There are several very striking situations in it. Mr. Jones again pleased us by his personation of Romaldi. It was a very respectable performance. Norman is an excellent pantomimic actor. This was evident in his very superior *Francisco*. There was a *Pas de Deux* from Master and Miss St. Pierre, and a comic dance from Mr. Swan, which were encored. We would here remark, that in this department the Theatre stands very low indeed. We believe never more so. This should be looked to.

---

### ON THE DISGRACEFUL CONDUCT OF A PORTION OF THE AUDIENCE AND ITS MEANS OF SUPPRESSION.

There is no matter in the whole course of our theatrical experience, which has given us so much pain as the truly disgraceful conduct of a portion of our Dublin audience, and the still more shameful apathy of that part of it which should act as a corrective. There are two reasons for the sensation of sorrow, not altogether unmixed with indignation, which we feel on this account. One is the discredit which it does our country: the other, the effect which it produces in marring the pleasure which would otherwise result from a visit to that true source of refined amusement—the Theatre. Two-thirds of our audience must, we presume, hold our feelings on this subject. In fact, we think it impossible they could entertain any other idea. And yet why does not some fruit appear? why, we ask, does our audience



(we mean the better educated part of it) permit a nightly display of the grossest and most indecorous, and often ruffianly conduct? why, if they have any feeling for the credit of their country, do they permit expressions and actions which, we venture to assert, could not be paralleled in the civilized world.

We are led to these observations by the *sang froid* and indifference which the better part of the audience displayed on Thursday night, when an orange was flung at one of the female performers. There both young men and old sat, in the most quiet and unconcerned manner, as if nothing had happened. If such a thing had occurred in a French Theatre, we do not hesitate to say, that the villain who perpetrated the act, would find no small difficulty in escaping with his life. We have been credibly informed, that a drunken fellow once committed some indecent act in an inferior part of one of the leading Theatres in Paris, and that a number of young men in the Pit, (which in Paris is entirely filled by gentlemen) enraged at such disgraceful conduct, arose, *en masse*, and proceeded to the gallery, from which they threw the offender into the Pit, which nearly cost him his life. We merely mention this to shew the decision with which order is preserved in the respectable French Theatres, and utter abhorrence the educated part of the audience have for any thing tending to disturb that serenity, decorum, and enjoyment, which should prevail. And what is the result of this proper spirit? A most decided propriety of conduct; not indeed altogether arising from coercion; (for as we remarked in a late number, the French people have all a more refined taste than is general with our lower orders) but certainly promoted by such legitimate exercise of the authority of the superior portion of a theatrical audience, to correct the inferior. We earnestly hope some proper spirit will be manifested; for until the audience becomes its corrector, it is in vain to expect a permanent remedy. Just as all the skill of the physician will avail nothing, unless we make an exertion, ourselves to second his directions.

(To be continued.)



# Theatre-Royal.

This Evening, Saturday, December, 11, 1824,  
will be performed the comedy of

## WHO WANTS A GUINEA?

Solomon Gundy,  
Sir Larry Mac Murragh,  
Heartly,  
Torrent,  
Henry,  
Carrydot,  
Andrew Bang,  
Bradford,  
Jonathan Oldskirt  
Boy,  
Hogmore  
Mrs. Glostonbury,  
Fanny,  
Amy,

Mr. MATHEWS,  
Mr. R. HAMERTON,  
Mr. HAMERTON,  
Mr. W. WILLIAMS,  
Mr. SOUTHWELL,  
Mr. JAMES,  
Mr. JOHNSON,  
Mr. CALVERT,  
Mr. SMOLLET,  
Miss M'CARTHY,  
Mr. CUNNINGHAM,  
Mrs. M'CULLOCH,  
Miss CURTIS,  
Miss WHITMORE,

---

To conclude with

## HIT OR MISS.

Adam Stirling,  
Janus Jumble,  
Dick Cypher,  
Jerry Blossom,  
O'Rourke O'Daisy,  
Quill,  
John,  
Coachman,  
Mrs. Augusta Carolina Honeywood,  
Clara Sirling,  
Dolly O'Daisy,

Mr. SMOLLET,  
Mr. BRINDAL,  
Mr. MATHEWS,  
Mr. JOHNSON,  
Mr. R. HAMERTON,  
Mr. BARRY,  
Mr. SUTCLIFFE,  
Mr. DIGGES,  
Mrs. M'CULLOCH,  
Miss BURGE,  
Miss CUNNINGHAM,

---

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will be received, and where any of the numbers already  
printed, may be had to complete sets. Sold also by  
Wiseheart, 8, Royal-Arcade Gallery.



**DUBLIN**

(see 1d.)

**LIBRARY**

**Dramatic Argus.**  
**SOCIETY**

~~~~~  
"We had both at the first, and now, was, and
is, to hold the terror up to nature."
~~~~~  
"Dramatique avant."

~~~~~  
No. 22.) MONDAY, DEC. 13, 1824. (Vol. 1.)

THEATRE-ROYAL.

WHO WANTS A GUINEA?

THIS comedy of Colman, the younger, was performed first in 1805. There is a good deal of humour in the dialogue, and much felicity in the incidents. Some of the characters are, however, not very natural. For instance, where is there such a being to be found in real life, as *Torrent*? No! no! we never see the milk of human kindness overflow in the same degree as depicted in this character. We hope too, for the honour of our neighbours, that Yorkshire could not produce a counterpart for such a *hug* as *Hogmore*. However, the piece on the whole, is very amusing. Mathews' *Solomon Gundy* was exceedingly laughable. His broken French and misplaced big words, were admirably given. W. Williams' *Torrent* was a very respectable, we had almost said, excellent performance. This actor is a decided and powerful reinforcement to the comic strength of the company. In the scene where *Oldskirt* assumes *spunk* enough, to demand *Miss Fanny* from *Torrent*, Williams was much and deservedly applauded. —Mr. Calcraft enacted the part of *Bradford*. We were much disappointed with his performance. We hoped that although stally unequal to first-rate tragic parts, he would be respectable in sentimental comedy. There was, however, none of the feeling, or of the dignity and ease of the unfortunate soldier in his representation. It was almost simply a delivery of the text. R. Hamerton's *Sir Harry* was respectable. Johnson's *Andrew Bang* was

“done to the life.” Smollet’s *Oldskirt* was very well indeed. Mrs. M’Culloch always dresses her characters admirably. There is, however, much sameness in her acting.

HIT OR MISS.

Mathews’ *Dick Cypher* was a perfect representation of our modern *corinthians*, whose only ambition is to imitate, both in language and appearance their coachmen and jockeys. His songs were both encored, and very deservedly. The ease of his manner, and perfect knowledge of his character, will always insure him a favourable reception. R. Hamerton should never attempt to sing: he has no voice. Miss Burge yet appears to much disadvantage: we hope diffidence is the cause.

We were not a little surprised on perceiving by a Morning Paper of Saturday, that the person who threw the orange on the stage on Thursday evening, was discharged by the Magistrate of College-street Office, *without any punishment whatever*. Now really this is lamentable in the extreme. When so excellent an opportunity occurred for punishing this offender, and thus making an example, we are astonished (if the Magistrate is aware of the extent to which such ruffianly conduct has of late been carried in the Theatre) that it was allowed to escape. We hope that in the next instance severe punishment will be inflicted.

ON THE DISGRACEFUL CONDUCT OF A PORTION OF THE AUDIENCE AND ITS MEANS OF SUPPRESSION.

(Continued from page 83.)

Mr. Abbott has shewn a most praiseworthy disposition to restore order in the quarter alluded to, and has manifested a desire to render the frequenters of the Theatre as comfortable as they should be. But as we have said, what can he do is he not seconded by the respectability of the house. His power is, comparatively, a mere nothing. And further, we conceive the audience *should* preserve order in itself. It is their province, we think, to do so. The manager has quite enough, in all conscience, to do behind the curtain, catering for those before it; and really he should not have his attention drawn from that

point. He may appoint police, to be sure ; but where has any good resulted from his so doing ? has there been any change for the better in consequence ? None whatever. Therefore, we repeat it again and again, that it rests with the young men, the gentlemen who admire the DRAMA and its attractions, for the literary and refined, to suppress the odious conduct, to which we have, over and over, alluded. We have every expectation *they* will shake off the thralldom which has fettered them, and that they will ACT as becomes them. In so doing, they will deserve the approbation and receive the thanks of every well-wisher of our NATIONAL DRAMA.

THE TRIFLER.—No. II.

(Continued from page 71.)

The fact is, that the *starring system*, so much de-claimed against, would under a liberal and judicious management, be attended with great advantage. That system which provides (what under other circumstances we could not expect) a continued succession of the brightest ornaments of the London stage, is surely not in itself an evil : but if, calculating on their attraction, the manager should think himself released from the obligation of maintaining a standing company, select, efficient, and complete in all its departments ; fully capable of giving due support to the novelties, from time to time, brought forward. In such case, the starring plan becomes indeed a serious mischief. The Drama declines ; its stated professors degenerate into *mere instruments* and fall into contempt ; the audience, deprived of the high pleasure derivable from seeing plays acted in a style of *uniform excellence*, (to which all *insolated* gratifications are far inferior) gradually lose their relish for dramatic entertainments. Attracted to the Theatre only by the "Cynthia of the minute," and having little to expect from the other *dramatis personæ*, they grow careless even of the rules of decorum. The theatrical passion extinct, listless indifference, or licentious disorder prevails : plays, players, and audiences, sink into barbarism together—

"And one Egyptian darkness covers all!"

(To be continued.)

This Evening, Monday, December 13, 1824,
will be performed the

ROAD TO RUIN.

Old Dornton,
Harry Dornton,
Mr. Milford,
Goldfinch,
Mr. Sulky,
Mr. Silky,
Mr. Smith,
Jacob,
Hosier,
Tradesman,
Second do.
Sheriff's Officer,
Hatter,
Clerk,
Marker,
Postillion,
Sophia,
Widow Warren,
Jenny,
Mrs. Ledger,

Mr. WILLIAMS,
Mr. CALCRAFT,
Mr. SOUTHWELL,
Mr. MATHEWS,
Mr. CUNNINGHAM,
Mr. FULLAM,
Mr. JAMES,
Mr. O'ROURKE,
Mr. HART,
Mr. BARRY,
Mr. GLOVER,
Mr. DIGGES,
Mr. GREY,
Mr. GOOD,
Mr. SWAN,
Mr. MONTAGUE,
Miss JARMAN,
Mrs. JARMAN,
Mrs. BROAD,
Miss EYREBY.

To conclude with

MONSIEUR TONSON.

Thompson,
Jack Ardourly,
Mons. Morbleu,
Tom King,
Rusty,
Useful,
Fip,
Wantem,
Snap,
Trap,
Nap,

Watchmen, Massrs. TURNER,
Adelphine de Courcy,
Madame Belgarde,
Mrs. Thompson,

Mr. CUNNINGHAM,
Mr. SOUTHWELL,
Mr. MATHEWS,
Mr. BRINDAL,
Mr. JAMES,
Mr. SMOLLET,
Mr. BARRY,
Mr. O'ROURKE,
Mr. SWAN,
Mr. HART,
Mr. DIGGES,
GEARY, MONTAGUE,
Mrs. DALY,
Mrs. JARMAN,
Mrs. BROAD.

OFFICE, 3, Bedford-row.

THE **Dramatic Review.**

~~~~~  
 "—— Whose end both at the first, and now, was, and  
 "is, to hold as 'twere the mirror up to nature."  
 "Droit et avant."  
 ~~~~~

No. 23.) TUESDAY, DEC. 14, 1824. (Vol. 1.

THEATRE-ROYAL.



SHAMEFUL CONDUCT AT THE THEATRE.—INTERRUPTION OF THE PERFORMANCE.

We have long deplored the miserable and degraded state to which the general character of our country has been reduced, by some persons who frequent the inferior parts of our Theatre. It is a most serious evil; for where would a stranger, a foreigner, be more likely to resort to, in order to judge of the general character of a people, than in that great place of assembly—their NATIONAL THEATRE. Then in case of such a medium for judging of our progress in manners being used, what must be the inevitable conclusion? Why that we are the most barbarous and uncivilized people in Europe, considering the equal opportunities we have had with other countries, to progress in education, or at least in the common rules of decorum observable in civilized nations.

The shameful conduct of the Galleries last night, presented a deplorable picture in further proof of what we have drawn. An attack was made on a distinguished performer (Mr. Mathews) which must have proceeded from more than Hottentot barbarity and unfeelingness of heart; for how is it possible to account in any reasonable way for such conduct. What! even though the persons did not like the performance, (which we take to be impossible) was that any reason why they should continue their opposition, and by interrupting the representation, prevent others from the enjoyment of the

performance. Perhaps they preferred Talbot's acting in the part: If this was the case, was it any reason why Mr. Mathews should not be permitted to perform it? Really if this was intended to support Mr. Talbot and shew their friendly feelings towards him, he should be ashamed of such ungracious and injudicious approbation; and we are sure he is far from feeling proud of it. We think we can venture to say, that he has too much good taste to countenance such a proceeding, which must in reality tend to injure him rather than otherwise. Mr. Talbot has his merit in the part, we admit, but we also think he cannot for a moment bear comparison with Mathews in *Morbleu*. There is a finish and a peculiar propriety in every *minutie* of the latter's old Frenchman which, added to his excellent pronounciation, gives him a decided advantage.

Soon after Mr. Mathews' appearance in the farce last night, the clamour and hissing, to which we have above alluded, was commenced. Mr. Mathews, evidently hurt by such an unusual reception, retired off the stage, when Mr. Farren appeared; but from the noise, we could not hear what he said. Mr. Abbott, soon after, entered and addressed the audience, saying, "That it was with the most distressed feelings he was obliged to request their protection. Mr. Mathews had left London much to his own inconvenience and from private friendship to him, and he hoped he would have their consideration. He was sure that Mr. Talbot would be the first to discountenance such proceedings——" Mr. Abbott was here interrupted by a loud burst of applause from all parts of the house, when he retired. The performance then went on pretty well until the end of the second act, when the same hissing was raised. Mr. Mathews again retired, and in a few minutes entered and spoke as follows:—"He was really totally unprepared for the present attack. He had performed the character to the approbation of the London audience, and it would not be doing them justice, did he quietly submit to the present attack. Mr. Abbott had spoken too favourably of him. He had certainly come here to oblige Mr. Abbott; but it was also to oblige himself. He had always been well received and well rewarded in Dublin. He had exerted himself to-night to the best of his abi-

lity, and those who disapproved of his performance were preventing those who approved from appreciating his exertions to please them." This address was much applauded. Throughout, it was evident that the whole house was with him, except the few *well-behaved* persons.

We did not recognize the individuals who were engaged in this creditable business; but we sincerely hope for their own sakes, and for the sake of the country, that none of them were persons moving in the sphere of gentlemen. We feel much for the credit of our country, and are decidedly of opinion, that nothing stamps the character of a people for refinement or otherwise, more effectually than their conduct in their National Theatre. We implore our readers to take these remarks into their serious consideration, and discountenance in every way in their power, the disgraceful conduct of which we have so often complained.

THE TRIFLER.—No. II.

(Continued from page 87.)

How different was the state of things under the management of Garrick, when so general an interest was excited for the Stage: so high was its character, so commanding its influence, that the nation was said to be composed of *four* estates; namely, King, Lords, Commons, and *Drury-lane Play-house!*

That our company is lamentably incomplete, it is impossible even for the warmest friends of Mr. Abbott (and I am inclined to be of the number) to deny. Who that sees Miss Jarman descend from the maturity of an elegant and fashionable woman, to the childishness of *Sophia* in the *Road to Ruin*, a character which Miss Atkins used to play with so much simplicity and truth; who that sees Miss Curtis raised from her proper level and placed in such parts as *Lydia Languish* and *Lady Anne*, for which she has no qualifications, and which were, last season, filled by Mrs. Hamblin; who that sees such things as these, can, for a moment, imagine that the company is as it should be? In fact, it falls decidedly below the standard of last season, which yet furnished a most unfavourable specimen of Mr. Harris's management.

(To be continued.)

This Evening, Tuesday, December 14, 1824,
will be performed the

HUNTER OF THE ALPS.

Rosalvi,
Felix,
Florio di Rosalvi,
Julio di Rosalvi,
Jeronymo,
Juan,
Baptista,
Marco,
Pietro,
Paulo,
Helena di Rosalvi,
Genevieve,
Claudine,
Ninetta,

Mr. CALCRAFT,
Mr. ABBOTT,
Master JAMES,
Master W. JAMES,
Mr. SMOLLET,
Mr. M'KEON,
Mr. JAMES,
Mr. DIGGES,
Mr. O'ROURKE,
Mr. HART,
Mrs. VAUGHAN,
Mrs. H. CORRI,
Miss CUNNINGHAM,
Miss WHITMORE,

After which Mr. Mathews will give (first time) his

TRIP TO AMERICA.

Part I.—Exordium—Tourists—Advice as to a Tour—Mrs. Verbiage, her eloquent dissuatives—Mammoths and Tomahawks—Song, “Travellers all.” Embarking on board the *William Thompson*..Speaking Trumpet.. Whimsical coincidence of names, &c...Steam Boat and Stage Coach characters..Arrival at New-York..Song, “Mrs. Bradish’s Boarding house.” More characters.. American fun, &c. French Poet Laureate..Song, “Ode to General Jackson.” American army, &c. Song, “Militia muster folk.”

Part II.—African Theatre, &c. Song, “Opposoum up a Gum tree,” (Real Negro Melody.)..Definition of the word *Yankee*, &c. Song, “Boston Post-office.” Providence, &c. Song, “Illinois Inventory.” Preparations to depart..Farewell Finale.

Part III.—A Monopolylogue called, “All Well at Natchitoches!”

§ All the Characters to be represented by Mr. Mathews.

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Price 1d.)

DUBLIN
LIBRARY
THE
Dramatic Society.

“—— Whose end bathed the first, and last, was, and
“is, to hold as 'twere the mirror up to nature.”
“Droit et avant.”

Np. 24.) WEDNESDAY, DEC. 15, 1824. (Vol. I.

THEATRE-ROYAL.

THE HUNTER OF THE ALPS.

THIS interesting little piece went off very well last night. Mr. Abbott's *Felix* meets, as we have before said, our decided approbation. There is no great scope in the part for the display of unusual ability. Mr. A. however, makes the part of more than its intrinsic importance, by his excellent and impressive delivery. He was much applauded on his entrance and throughout the performance. The *Roselli* of Calcraft was neither good nor bad. As to Mr. McKeon, we cannot speak of his *acting*; for in reality, he did not leave in our power. Of *acting*, there was none. The two little Jameses went through their parts very cleverly. Mrs. Vaughan is never *mediocre*. We think, however, the part she performed last night is not exactly in her line.

TRIP TO AMERICA.

After this entertainment, Mr. Mathews introduced, for the first time in this kingdom, his “Trip to America,” which met with such decided success in London. It is a most varied and excellent performance, in which is evident the wonderful quickness and tact of Mr. Mathews, in collecting and representing people's pecu-

liarities. We particularly admire the superior taste of this gentleman, in never allowing himself to degenerate into farce in order to "split the ears of the *groundlings*." He copies nature, and performs his part without ever exhibiting any foolish weakness in making a *clap-trap*. This is the true way to eminence. An actor should never be swayed by any private feeling, but should perform his part to the best of his ability.

The "Trip to America," is a most extraordinary performance. In it we have singing, recitation, and sundry changes of character; from the *Colonel* and *Cobler Pegler*, to *Mr. O'Sullivan*, the Irishman, who "makes a speculation into foreign parts." It would be quite impossible for us to do justice to this performance. It was much cheered throughout. The songs were given in the best style. The "Ode to General Jackson," must be partitularized as excellent. The description of the Negro's Theatre is very good. But in fact, where all was so good, it is impossible to select. The house was crowded with rank and fashion. One fellow in the Upper Gallery, occasionally interrupted the performance, by his boisterous exclamations.

THE TRIFLER.—No II.

(Continued from page 92.)

Of the new performers, only two have been positively successful, viz: Mr. Abbott and Miss Forde. Mr. Calcraft, though a valuable acquisition, only deserves praise in that subordinate range of parts which, in Crow-street, was filled by Mr. Thompson, and is quite unequal to such characters as *Iago* and *Macduff* in tragedy, or *Harry Dornton* in comedy, (which latter, I am surprised Mr. Abbott himself did not assume.) Mr. Brindal is a young man of some promise; but in the ludicrous or light comedy, is far inferior to Macarthy. It was not, surely, too much to expect from Mr. Abbott, that he would at least equal, if not exceed, the best years of Mr. Harris. How has he fulfilled our hopes? The only actresses of eminence in his company, are Miss Jarman, Mrs. Vaughan, and Mrs. Humby. Now, for one whole season, we had, regularly engaged, besides the two last-mentioned ladies;

Miss Brunton, (who played Miss Jarman's parts) Miss F. H. Kelly, Miss Lacy, and Mrs. T. Hill. "Oh! what a falling off is here!" The void left by the loss of Warde, Cobham, and Hamblin, is almost wholly unsupplied; for Mr. Abbott, who was so efficient a member of the *corps tragique* of Covent-garden, and was so favourably received in *Romeo*, *Macduff*, *Antony*, &c. seems resolved to withhold his support where it is most required. In the low comedy department, a great deficiency exists. The class of *simpletons*, and the bustling and eccentric parts which Green played so well at the Rotunda, are now absolutely without any representative; for the sturdy humour of W. Williams will not be forced into these channels, as was proved, last season, by his performance of *Pietro* in the *Devil's Bridge*. The *Blanchard* cast of characters, which were so well in Chippendale's hands, have now no better support than Smollet and James can give them, who do not together make up the tithe of his merit, and who had indeed quite enough to do, when playing in conjunction with him. As for the *Solomon Lobs*, and clowns of that description, to which Bedford imparted such richness and *naïveté*; they, as well as his *Orson*, *Gibbet*, and his operatic parts, are wretchedly, or rather not at all, supplied. In the operatic department also, Mr. Abbott's arrangements present an unfavorable contrast to those of Mr. Harris: Mr. Larkin will not bear a comparison with Mr. Hunt. Heretofore, we had two female singers of distinguished excellence—Miss Byrne and Mrs. Austin: Miss Graddon and Mrs Bedford were members of the company together; but now to supply the place of the last-mentioned lady, Mrs. H. Corri starts up all at once into a second singer, which the parts she vacated, as *Ghita*, *Barbarina*, &c. are inadequately sustained by Mrs. Daly, who has no vocal pretensions.

(To be continued.)

ERRATA.

Page 82, line 3, for *Richard*, read *Richmond*; and line 7, for *Richmond*, read, *Richard*.

This Evening, Wednesday, Dec. 15, 1824,
will be performed the tragedy of

HAMLET.

Claudius, King of Denmark,	Mr. HAMERTON,
Polonius,	Mr. FULLAM,
Hamlet,	Mr. F. JONES,
Laertes,	Mr. R. HAMERTON,
Horatio,	Mr. SOUTHWELL,
Rosencrantz,	Mr. CUNNINGHAM,
Guildenstern,	Mr. BARRY,
Osrick,	Mr. BRINDAL,
Marcellus,	Mr. DIGGES,
Bernardo,	Mr. O'ROURKE,
Francisco,	Mr. GLOVER,
First Gravedigger,	Mr. WILLIAMS,
Second do.	Mr. SWAN,
First Actor,	Mr. JAMES,
Second do.	Mr. HART,
Friar,	Mr. GEARY,
Lords, Messrs. SUTCLIFFE,	TURNER, MONTAGUE,
Ghost of Hamlet's Father,	Mr. TALBOT,
Gertrude, Queen of Denmark,	Mrs. VAUGHAN,
Actress,	Mrs. JOHNSON,
Ophelia,	Miss Forde,

To conclude with the

DEVIL TO PAY.

Sir John Loverule,	Mr. M'KEON
Jobson,	Mr. WILLIAMS,
Butler,	Mr. SMOLLET,
Coachman,	Mr. O'ROURKE,
Cook,	Mr. GREY,
Doctor,	Mr. JAMES,
Lady Loverule,	Mrs. DALY,
Lettice,	Mrs. BROAD,
Lacy,	Mrs. JOHNSON,
Nell	Mrs. HUMBY,

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Wiseheart, 8, Royal-Arcade Gallery.

Price 1d

DUBLIN

Dramatic Argus.

“—— Whose end both at the first, and now, was, and
“is, to hold us ‘twere the mirror up to nature.”

“Droit et avant.”

No. 25.) THURSDAY, DEC. 16, 1824. (Vol. 1.

THEATRE-ROYAL.



HAMLET.

OF this play Doctor Johnson observes, that if the
“dramas of Shakspeare were to be characterised each by
the particular excellence which distinguishes it from the
rest, we must allow to the tragedy of Hamlet the praise
of variety. The incidents are so numerous, that the
argument of the play would make a long tale. The scenes
are interchangeably diversified with merriment and
solemnity; with merriment that includes judicious and
instructive observations; and solemnity not strained by
poetical violence above the natural sentiments of man.
New characters appear from time to time, in continual
succession, exhibiting various forms of life, and parti-
cular modes of conversation. The pretended madness
of Hamlet causes much mirth; the mournful distraction
of Ophelia fills the breast with tenderness; and every
personage produces the effect intended, from the appa-
rition that in the first act chills the blood with horror,
to the fop in the last that exposes affectation to just
contempt.”

Notwithstanding the established reputation of this
excellent production, it failed to attract any thing that
could be called an audience last night. There were, we
“calculate,” about twenty persons in the Pit—Boxes in

proportion. There must be some reason for this circumstance, whether it is that our taste has degenerated from its former relish for the pure drama, or was it the indifference of the representation which produced this effect? We hope and trust, and moreover are inclined to attribute it to the latter cause. For whenever there has been a first-rate actor in the leading character in tragedy, we have always had full houses. Mr. Jones' strongest claim is certainly as the son of the late Patentee. His merit as an actor is not yet sufficiently established to "draw houses." Indeed it would be wonderful were one so new to the Stage, and having so many difficulties to encounter, able to hold out an inducement to the Public sufficient to attract them to witness his performance. Our highest praises are, however, due to Mr. Abbott for his liberality in engaging this gentleman for these three nights; as indeed it would have appeared to almost every person that he (Mr. Frederick Jones) would be well received and well followed by a Dublin audience. But it has proved otherwise, and we think we have above hit on the reason.

Even admitting that the performance of the last and former nights might have been *mediocre*, it is to us a matter of astonishment, that in a city of the magnitude of Dublin, (in which there is only one Theatre) there should ever be so gloomy, so deserted a house as there was last evening. In the city of Paris, there are about *twelve* theatres open every night, and all well filled; and our readers know that, that city is not very much larger than Dublin. As a proof of the refined taste, and the encouragement given *there* to literature, we shall mention that it appears by the *Literary Gazette* of last week, that in the single month of November *twenty-six novelties* and *two revivals*, were produced on the Parisian Stage. This speaks for itself. This shews the taste, the refinement, and the consequent encouragement to talent, afforded in that metropolis. Then let us turn to our own city: let us "look on this picture and on that," and well may we exclaim, "What a falling off is there!"—This matter has taken a strong hold of us: we shall not forget it. We hope to revert to the subject.

With reference to the performance of last night, we have not much to say in reprehension. Mr. Jones shewed certain signs of a just taste and good conception. His power of embodying is, however, comparatively feeble. Fullam's *Polonius* is rather too *farcical*. It should be more dignified. We have to speak favourably of R. Hamerton's *Laertes*. We perceive he took our hint about the ruddiness of his countenance in the latter scenes.—We hold it as indisputable, that the very essence of good acting consists in an identification of the actor with the character which he personates. If an actor forgets his part, and thinks of himself, he cannot fulfil this. Pray, Mr. Southwell, endeavour to profit by these observations. Brindal's *Osrich* was much applauded; as was Williams' *Gravedigger*. Mrs. Vaughan was dignified and impressive as the *Queen*. The part could not be better. The *Ophelia* of Miss Forde claims our highest approbation. She sang the beautiful airs of the part most sweetly.

DEVIL TO PAY.

Williams and Mrs. Humby are most decidedly excellent as *Jobson* and *Nell*. Williams has no superior in this part. There is a raciness, a dryness of humour about him which is quite suitable. His fair "rib" too, is quite as good. Her *naïveté* is always pleasing. The rest of the performers were tolerable. The farce was well received by the very thin audience who witnessed it.

The "Devil to Pay" was originally written by C. Coffey, and produced in 1731, since which time it has undergone many alterations. The celebrated Mrs. Clive first attracted public notice by her excellent *Nell*.

Reynolds, the Dramatist, is about to favour the public with an account of his life, and some of his Dramatic recollections.

We shall, to-morrow, present our readers with a memoir of Mr. Mathews.

Theatre-Royal.

This Evening, Thursday, December 16, 1824,
will be performed

Three Weeks after Marriage.

Sir Charles Racket,
Drugget,
Woodley,
Lady Racket,
Mrs. Drugget,
Nancy,
Dimity,

Mr. FARREN,
Mr. FULLAM,
Mr. DIGGES,
Miss JARMAN,
Mrs. M'CULLOCH,
Miss WHITMORE,
Mrs. BROAD.

After which Mr. Mathews will give (second time) his

TRIP TO AMERICA.

Part I.—Exordium—Tourists—Advice as to a Tour—Mrs. Verbiage, her eloquent dissuasives—Mammoths and Tomahawks—Song, “Travellers all.” Embarking on board the *William Thompson*..Speaking Trumpet.. Whimsical coincidence of names, &c...Steam Boat and Stage Coach characters..Arrival at New-York..Song, “Mrs. Bradish’s Boarding house.” More characters.. American fun, &c. French Poet Laureate.. Song, “Ode to General Jackson.” American army, &c. Song, “Militia muster folk.”

Part II.—African Theatre, &c. Song, “Opposum up a Gum tree,” (Real Negro Melody.)..Definition of the word *Yankee*, &c. Song, “Boston Post-office.” Providence, &c. Song, “Illinois Inventory.” Preparations to depart..Farewell Finale.

Part III.—A Monopolylogue called, “All Well at Natchitoches !

☞ All the Characters to be represented by Mr. Mathews.

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THE Dramatic Argus.

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is, to hold as 'twere the mirror up to nature."

"Droit et avant."

~~~~~  
No. 26.) FRIDAY, DEC. 17, 1824. (Vol. 1.

THEATRE-ROYAL.



THREE WEEKS AFTER MARRIAGE.

THIS farce was performed previously to Mr. Mathews' entertainment last night. Mr. Farren and Miss Jarman were very well. Miss J. was much applauded. This young lady is daily, or perhaps we should say, *nightly* improving.

TRIP TO AMERICA.

Mathews brought out his *Trip to America* for the second time, to a most crowded and fashionable audience. It is a cheering sight to us, to see the house filled by our beautiful countrywomen. The dress circle was quite crowded by the *beau monde*. Mathews was much applauded throughout. His pictures of the American character were all admirably given. We are not disposed to think more favourably of that people from his representation. Surliness and ineivility, (mistaken, we suppose, for independence of character) combined with excessive drinking, appear to be prominent features in their character. The maintaining of slavery is no great proof of their political justice. Throughout Mr. Mathews' representation (which is borne out by modern travellers, Fearon, Cobbett, Faut &c.) we can see nothing to admire

in the American character. His picture of the old Frenchman, *Monsieur Mallet*, is excellent. His scene at the Post-office is exceedingly pathetic, and we think one of the most effective parts of the whole. The songs were all admirable. The "Ode to General Jackson" was encored. However excellently any of the songs may be delivered, we must deprecate any *encore* when the performer has singly to entertain an audience for about three hours and a half. But the heroes of the *Upper* are not overburdened with much consideration.

THE BILLS.

We strongly recommend to Mr. Abbott to discontinue the official panegyrics which appear annexed to the Bills. Such as, "Mr. Such-a-one was received with decided applause by a brilliant audience, &c." These, we think, are not in good taste, and we think it is more from precedent than approval that Mr. A. has adopted the practice. With our neighbours, the French, there is never more than simply an announcement of the entertainments. We do not wish it to be understood as saying, that *therefore* it is right; but we submit it to Mr. A's. good sense and good taste, whether it would not be more consonant with these feelings, to leave the task of remarking on the performance to the press, which is its proper office. Besides, it looks so like a man praising himself, to see these addendas to the Daily Bills.

MEMOIR OF Mr. MATHEWS.

(From the "*Biography of the British Stage*.")

THIS inimitable mimic is the son of the late Mr. James Mathews, who was a respectable Bookseller in the Strand, where our hero was born June 29, 1776. At the age of 14, three years before he quitted Merchant Taylors' School he was bound apprentice to his father; he, however, imbibed a thorough hatred of Trade, and an equally strong partiality for the Stage, and it is not a little remarkable, that at this time he had never seen a Play, but contracted his liking merely by reading them, and associating with young men, his school-fellows, who

gave him warm and gratifying descriptions of theatrical representations. His father, from religious motives, did not suffer his children to visit the Theatres.

About this time, the subject of our memoir became a pupil at an evening French school: private plays were proposed, and with a celerity remarkable, *Boyer's Dictionary* was exchanged for the *Distrest Mother*. The scene of action was a small room, up one pair of stairs, in a pastry-cook's shop, in the Strand. Here he made his *debut* in the character of *Phœnix*, and Mr. Elliston made his first appearance the same night in *Phyrrus*. It is curious circumstance, that these two young persons, who, for their own amusement, had acted together in a room over a pastry-cook's shop, should find themselves after a separation of fifteen years, the tragic and comic heroes of the Theatre-Royal Haymarket, in the receipt of immense salaries, and the genuine applauses of the Public. The winter succeeding his personation of *Phyrrus*, he played the *Chaplain* in the *Orphan*, and *Mr. Lovel* in *A Quarter of an hour before Dinner*. His father's servant, who was one of the audience, having said "that he liked young master the best among them," Mathews thought it a good omen, and resolved at any hazard to make the stage his profession.

In 1790 he paid a stolen visit to Covent-Garden, where he beheld *The Orphan*, and M'Nally's Farce of *Retaliation*: this fixed his destiny, and trade consequently became his aversion. Parsons, the comedian, he chose for his guiding star, and from the admiration of him, at the premature age of 14, he resolved on the study of old men.

In September 1793, he made his first public appearance on the Richmond stage, in the opposite characters of *Richmond* in *Richard III.* and *Bowkitt* in *The Son in Law*. In March 1794, he played the former characters, and *Old Doily* at Canterbury, and knowing practice to be requisite to his attaining any eminence in his profession, he engaged with the agent of Mr. Daly, of the Dublin Theatre, (then in the town,) to play low comedy characters and soon after he set sail for that city.

(To be continued.)

Theatre-Royal.

For the Benefit of Mr. F. Jones.

This Evening, Friday, December 17, 1824,
will be performed the tragedy of

MACBETH.

Duncan,
Malcolm,
Donaldbain,
Macbeth,
Banquo,
Fleance,
Lenox,
Rosse,
Macduff,
Siward,
Physician,
Lady Macbeth,
Gentlewoman,
Hecate,
First Witch,
Second do.
Third do.

Mr. HAMERTON,
Mr. SOUTHWELL,
Mr. GEARY,
Mr. F. JONES,
Mr. R. HAMERTON,
Miss D. POWELL,
Mr. SMOLLET,
Mr. BRINDAL,
Mr. CALCRAFT,
Mr. SWAN,
Mr. HART,
Mrs. VAUGHAN,
Mrs. DALY,
Mrs BROUGH,
Mr. FULLAM,
Mr. JOHNSON,
Mr. WILLIAMS.

To conclude with

CHARLES II.

Or the Merry Monarch.

Charles,
Rochester,
Captain Crop,
Edward,
Lady Clara.
Mary,

Mr. F. JONES,
Mr. FARREN,
Mr. WILLIAMS,
Mr. A. LEE,
Miss CURTIS,
Mrs. HUMBY.

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Wiseheart, 8, Royal-Arcade Gallery.

Price 4d.)

THE

Dramatic Argus.

~~~~~  
"—— Whose end both at the first, and now, was, and  
"is, to hold as 'twere the mirror up to nature."

"Droit et avant."

~~~~~  
No. 27.) SATURDAY, DEC. 18, 1824. (Vol. 1.

THEATRE-ROYAL.

MACBETH.

WE always witness the performance of this tragedy with delight. It was the first play we ever saw. John Kemble was the *Macbeth*, and we think we are excusable in saying, that the impression made on us by his inimitable performance, will scarcely ever be rooted from our predelections, by any successor in the character. His fine and manly figure, dignified deportment, and excellent acting, are fresh in our memory, even at the present moment. In addition to these reasons for our preference, the machinery of the play—the witches and their incantations, always remind us of the tales of our early age, those *rav-head-and-bloody-bone* stories, which on their relation used to make us look about the room, and draw ourselves closer to our companions.

Mr. Jones' efforts were not as successful in *Macbeth* as in *Hamlet* and *Richard*. His figure is much too youthful for the part. He is not a proper representative of the noble Thane who speaks of his "old age," and his being in the "sear and yellow leaf." This inadequacy in personal appearance, would operate unfavourably against any actor; it is a thing not to be overcome by the best representation. Then how could Mr. Jones surmount it?

As usual, his conception is good. The grand difficulty with him, is to give perfect sketch of his idea of the character. He may improve, however, in this respect. Calcraft is not, by any means, a proper representative of the part of *Macduff*. He has no pretensions to high tragedy. He may, and we think would, make a tolerably good melo-dramatic actor; but such parts as *Macduff*, are quite apart from his powers. Mr. Southwell is a passable actor. We have heretofore given him some hints which we think ought to be of use to him. We shall, with the same view, tell him, that he walks the stage very indifferently. We shall submit it to *M'Mahon, Duval, senior, or Duval junior*, whether the *heel* is the part of the lower extremities first to be placed on the earth, when perambulating thereon. We think not; but we have no objection to submit to the decision of the aforesaid professors of the "Poetry of motion," commonly called dancing. We have to speak favourably of Mrs. Vaughan's *Macbeth*. She should not, however, smile so much when in this part. A Mr. Buough made his first appearance as *Hecate* and acquitted himself creditably. His voice is good, though not at all equal, in point of volume and richness, to Bedford's. On his next appearance we shall be better able to judge of his merits. The witches were capitally performed.

CHARLES II.

Mr. Jones appeared as the *merry monarch*; but we cannot congratulate him on his personation at least of the "merriment" of the part. His *forte* decidedly is not *comic*. His face is not one at all calculated to "set the house on roar." We would recommend his confining himself to tragedy. Williams was excellent as *Captain Cropp*. His sea characters are always excellent. Mrs. Humby as *Mary* looked the part uncommonly well. She is always pleasing. Her powers on the "light fantastic toe," we perceive, are by no means of a second order. Of this we had proof last night.

MEMOIR OF Mr. MATHEWS.

(Continued from page 104.)

The celebrated George Frederick Cooke having accompanied our hero at this time to Dublin, began very kindly to offer him that advice whereby he might improve in his profession as an actor, and conduct himself through life as a respectable man. The principal theme of the Novitiate was—"to avoid the too general dissipation which players fall into; remembering to steer clear of intemperance; and, that *sobriety* was the leading feature, to become distinguished and great!" During this Lecture, jug after jug was emptied, in rapid succession, till the punch had nearly *punched* out all the morality from the pericranium of Cooke, and who now began to exhibit the vacuous passions (not exactly after Le Brun) for the improvement of his *protégé*. Enquiring after each *distortion* of the face, what was the distinct passion he had thus expressed? Mathews was completely at a loss to *know* what he meant from the enebriated *look* of his master, and generally answered wrong, acknowledging that the effects of the *whiskey* had rather *deranged* his comprehension; but, when the mighty *Richard* declared his last attempt was "LOVE," his countenance appeared so diametrically opposite to that soft, insinuating expression, that Mathews burst into a loud laugh, which so disconcerted George Frederick, that all the apologies Mathews could make did scarcely allay his indignation at his pupil's supposed rudeness. The heroine of the *whiskey-shop* (Judy Burns) having declared to Mr. Cooke that he had now got his *last* jug for the night, retired to her inner cabin to repose for the night, leaving her guests to finish the evening, Mr. Cooke being an old and good customer, *ceremony* was not necessary. But, alas! it was not long before this concluding jug was *drained* of its contents—and then "it was so good" that it must be replenished. "Another jug; quick, quick, Judy," was loudly vociferated by George Frederick. "No more to-night, Sir," answered the hostess from her pillow. "Well, we'll see that presently;—another jug, Judy!" "Mr. Cooke, you shall have no more this night." (*To be continued.*)

Theatre-Royal.

This Evening, Saturday, December 18, 1824,
will be performed

YOUTH, LOVE, AND FOLLY.

Baron de Briancourt,
Louis de Linval,
Florimond,
Antoine,
Clotilde,
Arinette (*the little Jockey*),
Dona,

Mr. FULLAM,
Mr. M'KEON,
Mr. FARREN,
Mr. JOHNSON,
Mrs. H. CORRI,
Mrs. HUMBY,
Miss CURTIS.

After which Mr. Mathews will give (third time) his

TRIP TO AMERICA.

Part I.—Exordium—Tourists—Advice as to a Tour—Mrs. Verbiage, her eloquent dissuatives—Mammoths and Tomahawks—Song, “Travellers all.” Embarking on board the *William Thompson*..Speaking Trumpet.. Whimsical coincidence of names, &c...Steam Boat and Stage Coach characters..Arrival at New-York..Song, “Mrs. Bradish’s Boarding house.” More characters.. American fun, &c. French Poet Laureate..Song, “Ode to General Jackson.” American army, &c. Song, “Militia muster folk.”

Part II.—African Theatre, &c. Song, “Opposum up a Gum tree,” (Real Negro Melody.)..Definition of the word *Yankee*, &c. Song, “Boston Post-office.” Providence, &c. Song, “Illinois Inventory.” Preparations to depart..Farewell Finale.

Part III.—A Monopolylogue called, “All Well at Natchitoches!

☞ All the Characters to be represented by Mr. Mathews.

Office at Shaws, No. 3, Bedford-Row, where Subscribers names and Communications for the Editor will be received, and where any of the numbers already printed, may be had to complete sets. Sold also by Wiseheart, 8, Royal-Arcade Gallery.

Price

THE

Dramatic Argus.

“Whose end both at the first, and now, was, and
“is, to hold as ’twere the mirror up to nature.”
“Droit et avant.”

No. 28.) MONDAY, DEC. 20, 1824. (Vol. 1.

THEATRE-ROYAL.

YOUTH, LOVE, AND FOLLY.

THIS *petite* piece was performed on Saturday evening. It will always please us so long as we have the “Little Jockey” played by such an actress as Mrs. Humby. She is the Atlas (if we may be allowed the expression) of the piece. She becomes the Jockey dress uncommonly well, and to use the words of her song, “wins the race” completely in our favour, as she did in that of the whole audience. Altogether, the piece was very well performed, and we should be glad soon again to witness a repetition of it.

TRIP TO AMERICA.

This extraordinary *melange* was produced for the third time, by its sole personator, Mr. Mathews. By-the-by, why is a portion of the first part left out viz:—“Exordium—Tourists—Advice as to a Tour—Mrs. Verbiage, her eloquent dissuasives—Mammoths and Tomahawks—Song, ‘Travellers all?’” The entire of this is most unaccountably omitted—Why is this? would it not be much better to omit it in the bills, than so decidedly to make a promise, and as surely break it? We do not, by any means, wish to be understood as insinuating, that we have too little of Mr. Mathews; we only object to the non-performance of all that is con-

tained in the bills. Besides, the *Exordium*, &c. is most necessary. It is a kind of preface which is explanatory and most useful. We cannot account for the omission of *this part* above all others. Mr. Mathews was, as before, very amusing on Saturday evening. His personation of poor *Mallet*, the old Frenchman, was excellent. Of all Mathews' representations, that of the French character is, *we think*, the most felicitous. He never descends into grimace or rank folly in personating the Frenchman, as most actors do. No! he adheres to nature to the character of that people *as it is*, and therefore his performance is admirable. The lower parts of the audiences of these kingdoms, being accustomed to see a Frenchman represented as a half fool and an entire *grimacier*, cannot appreciate the superior merit of one who depicts the character more faithfully, but less *farcically*. It is to this reason we must attribute the preference given to the *Morbleu* of Talbot over that of Mathews, by a few persons, no doubt entirely ignorant of the genuine character of the French people. At the song, "Opposum up a gum-tree," on Saturday evening, the people of the Upper Gallery (joined, we regret to say, by three or four persons in the more respectable parts of house) demanded an *encore*. Mr. Mathews was obliged to say that, "in the regular Drama he had always with the greatest alacrity complied with their wishes; but in the present case, the only reason for declining was, the fear that he should not do justice to the remainder of the performance." This was received with loud approbation, and the performance proceeded. Is it not wonderful that people will be so unmerciful as to expect repetitions from a constant actor for about *three hours and a half*? The house was fashionably attended.

MEMOIR OF Mr. MATHEWS.

(Continued from page 108.)

Mathews in vain remonstrated on the impropriety of obtaining any more, and attempted to *exit*; when the disappointed tragedian, grown furious from the copious draughts of the *whiskey* which he had

swallowed, immediately threw the candlestick after him, calling out to the Landlady, after smashing the jug on the floor all to pieces, "Do you hear that, Judy?" "Yes, and saith I do: and you'll be sorry enough for such conduct to-morrow!" He then broke the chairs, tables, looking-glasses, &c. exclaiming at the end of each, "D'ye hear that, Judy?" And when completely exhausted with rage and madness, he sallied out into the streets, where after encountering some difficulties in his way home, he was found the next evening in his bed literally dead, from the effects of the bruises he had received, and the severe effects which the debauch left upon his frame.

Mr. Mathews made his *entré* in Dublin, June 19, 1794, in *Jacob Gawky* and *Lingo*; his success appeared to him very great; his songs in the farce were all *encored*, and he repeated the character that day sevensnight: however, Mr. Daly wanted a younker to play what are theatrically termed *walking gentlemen*, and this being the line he had allotted him before his appearance, his success in another line had no weight with him, consequently his next part was *Lamp* in *Wild Oats*. From this time he played *Beaufort* in *The Citizen*, *Paris* in *Romeo*, *Albany* in *King Lear*, &c. After suffering every misery under the management of a man, whose name was a terror to actors, for eighteen months, he quitted him, meaning to return to London; but having left Cork for Bristol, he was put into Wales by contrary winds. Here by chance he saw a play at Swansea—proposed to perform—opened in *Lingo* (October 1795)—succeeded—was engaged—and staid three years with Mr. Masterman, the worthy Manager of the Swansea, Carmarthen, Monmouth, Cardiff, &c. Theatres. During this time he played the whole of the principal Low Comedy.

(*To be continued*)

ERRATA.

Page 106, for *predelections*, read, *predilections*. Page 107, 2d line, between *give* and *perfect*, add, *a*. For *Mr. Buough*, read, *Mr. Brough*.

This Evening, Monday, December 20, 1824,
will be performed the

INN-KEEPER'S BRIDE.

Capt. Rambleton,
Varnish,
Tom,
Ellen,

Mr. SOUTHWELL,
Mr BRINDAL,
Mr. R. HAMERTON,
Mrs. HUMBY,

After which

HIT OR MISS.

Adam Stirling,
Janus Jumble,

Mr. SMOLLET,
Mr. BRINDAL,

Dick Cypher, with a ripened fancy of 1824. and a brace
of Sporting Songs called, "The Mill at Mouldsley"—
Act 1, and "London is the city for the fancy and its
frolickings"—Act 2, By Mr. MATHEWS,

Jerry Blossom,
O'Rourke O'Daisy,
Quill,
John,
Coachman,

Mr. JOHNSON,
Mr. R. HAMERTON,
Mr. BARRY,
Mr. SUTCLIFFE,
Mr. DIGGES,

Mrs. Augusta Carolina Honey-mouth, Mrs. M'CULLOCH,
Clara Stirling
Dolly O'Daisy,

Miss BURGE,
Miss CUNNINGHAM,

To conclude with a new Farce called,

JONATHAN IN ENGLAND.

Sir Leatherlip Grossfeeder,

Mr. W. WILLIAMS,

Mr. Ledger,

Mr. CUNNINGHAM,

Jonathan W. Doubikin

Mr. MATHEWS,

Mr. Delapierre,

Mr. BRINDAL,

Natty Larkspur,

Mr. JOHNSON,

Jemmy Larkspur,

Mr. JAMES,

Agamemnon,

Mr. SMOLLET,

Butler to Sir Leatherlip,

Mr. HAMERTON,

Tidy,

Mr. DIGGES,

Waiters, Messrs. SUTCLIFFE, MONTAGUE,

Lady Grossfeeder,

Mrs. M'CULLOCH,

Mary,

Miss BURGE,

Patty,

Miss BURGE,

Mrs. Lemon,

Mrs. JARMAN,

Blanch,

Miss CUNNINGHAM,

Price 1d.)

THE

Dramatic Argus.

~~~~~  
" ——— Whose end both at the first, and now, was, and  
" is, to hold as 'twere the mirror up to nature."  
" Droit et avant."  
~~~~~

No. 29.) TUESDAY, DEC. 21, 1824. (Vol. I.

THEATRE-ROYAL.



Last night after the "Inn-keeper's Bride," the Farce of "Hit or Miss" was performed. Mathews' *Dick Cypher* was an admirable representation of the *four-in-hand* and *turf* heroes, who, totally forgetting every respect for the dignity of a gentleman, lower themselves in dress, manners, and language, to the rank of those who support themselves by performing the duties of coachmen and jockeys. His song, "London is the City for the Fancy," &c. was loudly and deservedly encored. His description of Tattersals, and imitation of the voice and manner of the well-known Sporting Auctioneer himself, were admirable. We almost supposed we had the worthy, bluff hero of the hammer before us. This particular part of his song was greatly applauded by the fashionable part of the audience. Johnson's *Jerry Blossom* was excellent, as all his *gawky* characters are. Miss Burge is really inaudible. Miss Cunningham is nearly as much so. Both should exert their lungs a little more; for to what purpose is the possession of the greatest talent, if, like the hidden ore, it is not to be discovered without the most laborious research, alias, a most desperate straining of the faculty of hearing. "Hit or Miss" was written by I. Pecoek, and first produced in 1810. Mathews' *Dick Cypher* ensued success to the piece originally, and supports it now.

After these entertainments, we had a new piece called,

"Jonathan in England," and regret that we cannot bestow much of our approbation on it. The characters are common-place, the dialogue exceedingly vapid, and the incidents not very well contrived. Mathews *Jonathan* is a counterpart of the same character in his "Trip to America," and those who have seen *that* will not find much novelty in his *Jonathan* "in England." On the contrary, we fear it will be found tiresome. W. Williams performed the part of the London trader, *Sir Leatherlip Grossfeeder*, exceedingly well indeed; but it did not afford him much opportunity for the display of his powers. Johnson and Smollet were very well in their respective characters.

MEMOIR OF Mr. MATHEWS.

(Concluded from page 112.)

On Mr. Emery being engaged at Covent-garden, he applied to the late Mr. Wilkinson, the York Manager, offering himself as a low comedian: "Low comedian," said Mr. Wilkinson, looking at our *tall* hero;—Yes, Sir, low comedian." "Well, I see you have comic abilities—so enough, if you please—you may spare your ludicrous faces for the present." Mr. Wilkinson, however, soon found his mistake, as Mathews cannot avoid twisting his mouth. He came out on the York boards, in 1798, in *Silky* and *Lingo*, and remained in the company till 1803, being a great favourite. He was then engaged at Mr. Colman's Theatre, where he made his first appearance in *Jabal* and *Lingo*, which characters he had the honour of repeating before the King. Of this Theatre he soon became the hero in the comic line.

His rapidly increasing fame soon attracted the attention of the Drury-lane Managers, with whom he entered into an engagement for three years, making his first appearance, Sept. 18, 1804, in *Don Manuel* in *She would and she would not*. With this company he remained several years, and accompanied them to the Lyceum in 1809, when burnt out of Drury-lane. He left his "old companions of the war" in 1811, and was immediately engaged by the Covent-garden Managers, where he

made his first appearance as *Bushin*, in Theodore Hook's Farce of *Killing no Murder*, October 12, 1812. Considering, however, that he was not afforded sufficient scope for the display of his abilities, he left this establishment in 1816, and soon after formed the idea of presenting for public approval, that agreeable and successful *melange*, entitled *Mathews' at Home*: this, in conjunction with Mr. Arnold, he carried on at the Lyceum until the commencement of 1822, with both "honour and profit" to both parties.

In 1822-3, Mr. Mathews visited that "*Land of promise*," yeleft *America*, and reaped, we believe, a golden harvest. He returned, however, to his native country last August, on the 18th of that month, made his re-appearance at the Lyceum in *The adventures of the Polly Packet* and *Monsier Tonson*, in both of which he was greeted with a hearty welcome.

Mr. Mathews has been twice married. His first wife, Miss E. K. Strong, of Exeter, died in May 1802. She was Authoress of a volume of Poems, and several Novels. In 1813, he married Miss Jackson, then belonging to the York Company, who was engaged with her husband for the Haymarket, and made her first appearance there in *Emma*, in *Peeping Tom*. Her last performance was at this Theatre, September 15, 1816.

In personification and imitation, Mr. Mathews is inimitable, and in a few characters that are *outré*, such as *Old Wiggins* and *Doctor Pother*, he may safely bid defiance to competition. At the same time, we are willing to admit, that in a *few* characters of the legitimate Drama, he has appeared without any diminution of his fame: amongst these may be classed his *Falstaff*, which is original and humourous in the highest degree.

We understand the Duchess of Richmond, Lady Rossmore, and other personages of distinction have signified their intention of visiting the Theatre this evening. A most fashionable house is expected.

The conclusion of the second number of the 'Trifler' to-morrow.

Office, 3, Bedford Row.

This Evening, Tuesday, December 21, 1824,
will be performed the

HUNTER OF THE ALPS.

Felix,
Rosalvi,
Florio di Rosalvi,
Julio di Rosalvi,
Jeronymo,
Juan,
Baptista,
Helena di Rosalvi,
Genevieve
Claudine,
Ninette,

Mr. ABBOTT,
Mr. CALCRAFT,
Master JAMES,
Master W. JAMES,
Mr. SMOLLET,
Mr. M'KEON,
Mr. JAMES,
Mrs. VAUGHAN,
Mrs. H. CORRI,
Miss CUNNINGHAM,
Miss WHITMORE,

After which Mr. Mathews will give the 2 first parts of his

TRIP TO AMERICA.

Part I. — Exordium — Tourists, — Embarking on board the *William Thompson*.. Speaking Trumpet.. Whimsical coincidence of names, &c... Steam Boat and Stage Coach characters.. Arrival at New-York.. Song, "Mrs. Bradish's Boarding house." More characters.. American fun, &c. French Poet Laureate.. Song, "Ode to General Jackson." American army, &c. Song, "Militia muster folk."

Part II. — African Theatre, &c. Song, "Opposum up a Gum tree," (Real Negro Melody.).. Definition of the word *Yankée*, &c. Song, "Boston Post-office." Providence, &c. Song, "Illinois Inventory." Preparations to depart.. Farewell Finale.

To conclude with a new Farce called,

JONATHAN IN ENGLAND.

Sir Leatherlip Grossfeeder,	Mr. W. WILLIAMS,
Mr. Ledger,	Mr. CUNNINGHAM,
Jonathan W. Doubikin	Mr. MATHEWS,
Mr. Delapierre,	Mr. BRINDAL,
Natty Larkspur,	Mr. JOHNSON,
Jemmy Larkspur,	Mr. JAMES,
Agamemnon,	Mr. SMOLLET,
Butler to Sir Leatherlip,	Mr. HAMERTON,
Lady Grossfeeder,	Mrs. M'CULLOCH,
Mrs. Lemon,	Mrs. JARMAN,
Blanch,	Miss CUNNINGHAM,

Dramatic Argus.

~~~~~  
 "Whose end both at the first, and now, was, and  
 is, to hold as 'there the mirror up to nature."  
 "Droit et avant."  
 ~~~~~

No. 30.) WEDNESDAY, DEC. 22, 1824. (Vol. 1.

THEATRE-ROYAL.



THE "Hunter of the Alps," and the two first parts of Mr. Mathews' "Trip," were performed last evening. We have nothing to remark on them in addition to what we have already said. Not so of "Jonathan in England;" for really we would not be doing justice to our sentiments, did we not pronounce it a most senseless production. As we yesterday stated, the English character; are hackneyed—any thing but original. The hero, *Jonathan W.*, is unbearable as a representative of the American character. That people have their faults no doubt, and great ones too, but we believe no one ever reported them as such stupid blockheads, as they are represented to us in *Master Doubikin*. Throughout the whole piece, he is made to act like a mere child. The precious notes which he takes of his *tower*, (all no doubt intended to be witty) would disgrace a perfect simpleton; and yet the character is intended to represent a genuine American. This is really intolerable. His supposing the butler of *Sir Leatherlip*, &c. to be a Member of Parliament, is really preposterous in the extreme; and his ignorance of the fact, that slavery is not allowed in Great Britain, sets all probability at defiance. We must say of the whole piece, (in the expressive word of Burchell, in the *Vicar of Wakefield*) that it is rank *fudge*. We are confident were it not for the just respect the Public have for Mathews, that the piece would have been "pretty considerably well" *damned*, on its first night of representation. We had often heard of the very indifferent taste of London audiences in

theatrical affairs. The success of this piece with them, is a corroboratory proof to the same effect.

THE TRIFLER.—No. II.

(*Concluded from page 96.*)

For years there has not been excited so strong a Theatrical sensation, as at the commencement of the present season. Mr. Abbott was pledged to supply every deficiency, to remedy every abuse that had "heretofore called forth animadversion," to restore our Theatre to its pristine rank and celebrity, was to be his object and his pride. Never was public expectation raised so high; how it has been realized, we may form an idea, as well from the language held by some of our leading journals, as from the temper *too plainly* manifested in the House. The flower of our company is gone: Warde and Cobham, Mr. and Mrs. Hamblin, Mr. and Mfs. Bedford, Hunt, Chippendale, Macarthy, Russell, Mrs. Hill, no longer grace our boards, and for their successors we look in vain. Mr. Abbott knows full well, that there is scarcely one of the few names he has introduced, that does not repel rather than attract. Nor are the inferior ranks of the company in a better condition than the superior: Tragedy, in particular, both in the leading and subordinate characters, is wretchedly supported; Calcraft, who is well suited, but *suited only* for the *heavy line of business*, assumes the parts that Mr. Abbot played at *Covent Garden*; and Talbot is produced in a point of view decidedly unfavourable to him, while the exercise of his delightful comic powers is unaccountably denied us. Accustomed, as Mr. Abbott has been, to the transcendant excellence of *Covent-garden*, where verisimilitude is so much consulted, even in its most minute particulars, it is astonishing that he can put forth such a muster-roll as *Hamlet* and *Richard the Third* exhibit. He sees *Hamlet's* admiration of the actor's art made ridiculous by the actor's gross *inadequacy*: he perceives the immeasurable distance between Egerton of *Covent-garden*, and Mr. Hamerten, sen., and how ill qualified the latter is for *Claudius* and *Duncan*, though respectable, and even amusing, in many characters of comedy, and supportable in some inferior tragic ones: he must

be disgusted with the tag-rag-and-bobtail which surround *Richard* and *Richmond*, yet he expects that plays so represented will draw houses—nay more, expects the hushed attention, and decorous behaviour, which a *well acted play commands!*

To do the late management justice, it was distinguished in its earlier years, by a laudable solicitude for the proprieties of the Stage. To this cause, the *éclat* which marked the performances at the Rotunda, was indebted in no slight degree. Rather than have the meanest tragic character indifferently sustained, the assistance of the operatic performers would be called in, and the becoming demeanor of Messrs. Bedford, M'Keon, and Lee, rendered many a part respectable, that is now consigned to chorussers and *contempt*. This practice was certainly open to objections, and argued a poverty of numbers discreditable to a metropolitan Theatre, but it also evinced an honorable sense of what is due to the Drama, and to the Public.

Let me conclude this paper, (too long protracted) by entreating Mr. Abbott, by the taste, judgment, and spirit, we were taught to believe he possesses—by the zeal he professed for the honor of our Stage—by the deference he owes to public opinion, properly to supply, as soon as possible, the numerous vacancies in his Company, and to review and amend the cast of his plays. To this course he has every possible inducement. The audience is (at least disposed to be) his friend. We can hardly yet persuade ourselves that we have been deceived, and that the flattering promises held out, meant nothing. The Theatre is here, what it is no longer in London, *fashionable*; how long it will remain so, it is for Mr. Abbott to decide. Merit of every kind is sure of encouragement, and we have Mr. Farren's authority for asserting, that no Theatre in the United Kingdom is better supported. We look not for *prodigies*; but we expect a Company composed of performers fit to appear with W. Williams, Talbot, Johnson, Miss Jarman, Mrs. Humby, the talented few that still remain with us. In a word, we expect *excellence* in *all* the higher parts, *propriety* in *all* the lower, and *harmony* throughout the whole.

Theatre-Royal.

*Last night but One of the Company's Performing, till
the Holidays.*

This Evening, Wednesday, Dec. 22, 1824,
will be performed the

CASTLE OF ANDALUSIA.

Don Alphonso,	Mr. LARKIN,
who will introduce "The young blooming Bride,"	
Don Scipio,	Mr. FULLAM,
Don Fernando,	Mr. M'KEON,
Don Cæsar,	Mr. BROUGH,
Don Juan,	Mr. JAMES.
Philippo,	Mr. A. LEE,
Pedrillo,	Mr. JOHNSON,
Spado,	Mr. SMOILET,
Vasques,	Mr. O'ROURKE,
Sanguine,	Mr. DIGGES,
Calvetto,	Mr. BARRY,
Donna Lorenza,	Miss FORDE,
Donna Victoria,	Mrs. H. CORRI,
Catalina,	Miss STANFIELD,
Dame Isabel,	Mrs. M'CULLOCH,

To conclude with the

BUDGET OF BLUNDERS.

Captain Belgrave,	Mr. BARRY,
Growley,	Mr. WILLIAMS,
Dr. Smugface,	Mr. SMOLLET,
D'Ablancour,	Mr. TALBOT,
Postboy,	Mr. HART,
Sophia,	Miss WHITMORE,
Bridget,	Miss CURTIS,
Deborah,	Miss EYREBY,

Office at Shaws, No. 3, Bedford-Row, where
Subscribers names and Communications for the Editor
will be received, and where any of the numbers already
printed, may be had to complete sets. Sold also by
Wiseheart, 8, Royal-Arcade Gallery.

Price 1d.

Dramatic Reviews.

“ ——— Whose end both at the first, and now, was, and
“ is, to hold as ’twere the mirror up to nature.”

“ *Droit et avant.* ”

No. 31.) THURSDAY, DEC. 23, 1824. (Vol. I.

THEATRE-ROYAL.

CASTLE OF ANDALUSIA.

THIS Opera of our countryman, O’Keeffe, was performed last evening. We regretted to see the house so very thin. The bill of fare, however, did not offer any extraordinary attractions; besides, Mathews has been drawing a good deal on our play-goers. Generally speaking, the Opera was well performed. Mr. Brough made his second appearance in *Don Cesar*, and was favourably received. His voice is good, though not remarkable for particular excellence in either the lower or upper tones; and we have to state, that in point of acting, he is very superior to many musical performers, who seem to have almost totally neglected any cultivation of that most necessary part of their qualifications. He was encored in two of his songs last night. Mr. Larkin went through his part tolerably. Fulham, Johnson, and Smollet, were all excellent. Miss Forde appeared as *Donna Lorenza*, and sang most delightfully. This lady is a most decided ornament to the company. We understand Mr. Phillips has returned from Belfast: we hope he will be engaged for the first range in opera. Some adequate support for Miss Forde is greatly wanted. Miss Stanfield’s voice seems very powerless: this may

arise from diffidence. We hope, however, she will assume a little more boldness, as it is impossible she can do her talents any justice otherwise.

BUDGET OF BLUNDERS.

This bustling farce followed. The *D'Ablancour* of Talbot is a perfect burlesque of the French character. At the time this production was written, it is probable the people of these countries had a very imperfect idea of the real character of the French people, and therefore, it may then have succeeded. But really at the present time, when the general intercourse between the countries is so great, it is preposterous to encourage such a caricature. The people of our country now *know*, that the French are not the half-monkey, half-man, which they were represented by dramatic writers to be, some thirty or forty years ago; and therefore, we pray our audiences to avoid approving that which they know is not genuine. Could not the company produce a better representative for *Captain Belgrave* than Mr. Barry? Miss Whitmore is not equal to such parts as *Sophia*. On the whole, the farce afforded amusement to the very meagre audience that witnessed it.

THE COMPANY.

Of all the performers whom Mr. Abbott allowed to *slip through his fingers*, we do not deplore the loss of any of them more than that of Mr. and Mrs. Hamblin. We extract the following from the last number of the *New Monthly Magazine*, and fully concur in the testimony which it bears to the accomplishments of Mr. and Mrs. Hamblin, expressing, at the same time, our decided regret, that such valuable acquisitions should be allowed to separate themselves from our company:—

“ Mr. Hamblin is not unknown to a London audience; but his improvement is decisive, and though not a fervid, he is an elegant and judicious actor. His Hamlet,

which he repeated at the call of the audience, was a very gentlemanly reading of the part, extremely well conceived and well spoken; and though he occasionally wanted fire, and always ease, he was preferable to some, who possessing both, play tricks with the author, and change the mild, philosophic thinker, into a **boisterous** hero of regular tragedy. His Joseph Surface, allowing for a little stiffness, was the most plausible we have lately seen. His wife, who is the young lady who was wont to fascinate the summer audiences as Miss E. Blanchard, is a lovely and intelligent woman, who sheds unwonted grace on the stage; and, though far from competent to Lady Teazle, will shine in sentimental comedy."

MR. LISTON.

We observe, when this Actor gave information at Bow-street, that his house had been entered by thieves, he stated that they had *regaled* themselves in the Pantry!!! From our knowledge of LISTON, we should infer, that if the thieves considered it a *regale*, their numbers must have been very few, and their appetites very slender. During LISTON's visit to this country, Mr. ABBOTT proposed the founding of a Theatrical fund, for the future provision of decayed Actors. Madame VESTRIS subscribed £5 0s. 0d. Mr. LISTON £0 0s. 0d.!!
—*Morning Paper.*

BIRTH.

At Bailygibbin, the lady of W. Wrixon Becher, Esq. M. P. of a son, which only survived its birth a few hours.

We have given orders for a Letter-box to be placed in the window of our Office, for the receipt of communications.

For the Benefit of Mr. Mathews.

This Evening, Thursday, December 23, 1824,
will be represented, the two first parts of the

YOUTHFUL DAYS

OF Mr. MATHEWS.

Part I.—From nothing, to the age of an hour and a quarter: first the infant, &c.; Parentage and childhood; from 1 to 10; then the school-boy, with shining morning face, &c. Latin, Greek, and English. Song, "School Orators." From 10 to 15; bound apprentice; Wilkes, &c. Elopement from home. Song, "Market day,"—Fat Traveller, &c. Song, "The White-horse Cellar."

Part II.—Arrival in Dublin, &c. Daniel O'Rourke's Dream—Song, "Cruskeen Law," &c.—Mr. Mathews' Imitation of Tate Wilkinson's Imitation of Garrick—Garrick's Soliloquy of Richard, contrasted with Kemble, Cooke, and Kean—Mr. Mathews engaged for London—Vist to Calais—Song, "The Calais Packet."

After which a piece called,

A DAY AT AN INN.

Dick Buskin,

In which he will introduce "The Nightingale Club,"

Sir Walter Wilton,

Bradford,

Tap,

Mrs. Watchet,

Nancy,

Fanny,

Mr. MATHEWS,

Mr. SMOLLET,

Mr. DIGGES,

Mr. JAMES,

Mrs. M'CULLOCH,

Miss WHITMORE,

Mrs. H. COREY,

To conclude with a new Farce called,

JONATHAN IN ENGLAND.

Sir Leatherlip Grossfeeder, Mr. W. WILLIAMS,

Mr. Ledger, Mr. CUNNINGHAM,

Jonathan W. Doubikin, Mr. MATHEWS,

Mr. Delapierre, Mr. BRINDAL,

Natty Larkspur, Mr. JOHNSON,

Jemmy Larkspur, Mr. JAMES,

Agamemnon, Mr. SMOLLET,

Butler to Sir Leatherlip, Mr. HAMERTON,

Lady Grossfeeder, Mrs. M'CULLOCH,

Mrs. Lemon, Mrs. JARMAN,

THE
Dramatic Argus.

~~~~~  
Whose end both at the first, and now, was, and  
"is, to hold as 'twere the mirror up to nature."  
~~~~~  
"Droit et avant."

~~~~~  
No. 32.) FRIDAY, DEC. 24, 1824. (Vol. 1.  
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THEATRE-ROYAL.



MR. MATHEWS' BENEFIT.

WE were happy to find, that a very respectable house attended the Benefit of Mr. Mathews. This is as it should be. The varied, and we may add, *unique* talents of this gentleman, entitle him to the decided support of the public, and he has received it throughout his engagement and at his own particular night. Some uneducated persons who could not appreciate the merit of his personation of the French character, attempted more than once to express their feeble disapprobation. However the respectability and the information of the house were with him throughout, and this fact will be more than sufficient to counterbalance with him any hostile feeling from an inferior quarter. We have already adverted with indignation, to the opposition given to this gentleman, when personating *Morbleu*, and therefore, it is unnecessary for us now to speak more largely on the subject. Suffice it now to say, that such conduct has betrayed the very acme of illiberality and bad feeling.

Mr. Mathews presented us last night, in the first place, with the two first parts of his 'Youthful days,' and

went through the performance with his usual vivacity and powers of mimicry. We do not think Mr. Mathews, possesses much *humour*, (*i. e.*) Listonian humour. None of that richness, that absolute *fatness* of comicality, which distinguishes the latter actor, and which shine so conspicuously in his *Manorm*. Mathews has more of lively *nit*, and of the power of giving a sketchy representation. Liston fills up his character even to satiety.

The "Youthful days" pleased us very much. The speeches at school were remarkably well, and reminded us of the days when we ourselves held forth with, "My name is Norval," &c. As bringing back to our recollection these days, (after all, the happiest of our lives) this part of the representation afforded us peculiar pleasure. We can well recollect the pleasure felt by us, when applauded by our admiring friends, on the delivery of the aforesaid passage from "Douglas," or "My voice is still for war," from "Cato." But a truce with this, we hope, excusable digression. The portrait of Wilkes reminded us forcibly of the likenesses given of him in his memoir. His powerful dissuasives to our hero against politics of all kinds, were admirable, coming, as they did, from the most notorious political character of the age. The interview with Macklin was also excellent. Mathews personified, almost exactly, the prints we have seen of that theatrical veteran. His account of some of the characters at our own Crow-street, was also admirable. "George Augustus Fipley," who, we suppose, considered himself a second Apollo Belvidere and "Mr. Trombone," who was so fond of sounding his G., were equally well represented. On the song of the "Crooskeen lawn" being given, the Upper Gallery raised a shout for an encore, which was very creditably resisted by the more considerate portion of the audience. We have often had to refer to the absolute inconsiderateness of the Galleries on occasions of this sort, and we hope that in future they will just reflect, that if a performer is compelled to repeat a song, when he or she has much more to perform, the natural consequence will be, that they will not be enabled to go through the remainder with proper spirit. If the parts of the audience we have

alluded to, do not think proper to be more moderate in mercy to the performers, we hope they will be so in consideration for themselves. The imitations of Kean, would have been very well, only that Mr. Mathews crowded into the few lines he delivered, almost *all* Kean's peculiarities. This is not as it should be. The song of the "Calais Packet," was admirably sung. We know that that part of it relating to the sea-sick voyagers, found a sympathising admirer in ourselves, as it did throughout the superior parts of the house.

A DAY AT AN INN.

After the 'Youthful days' followed 'A Day at an Inn,' taken from the farce of "Killing no Murder." Mathews' representations of the French barber and the *Cook* were admirable. The song of the "Nightingale club," was in his happiest style.

JONATHAN IN ENGLAND.

This ridiculous farrago of nonsense concluded the evening's entertainments. Mr. Mathews is the only support of the piece, and his part is so absurd, that it is a matter of wonder to us, how he could ever have undertaken the character. In his "Trip to America," the part, of *Jonathan W.* is well enough. There we may suppose it a fair representation of the Americans. But in this worse than *farce*, how can we, for a moment, look on the character, but with the greatest contempt. W. Williams, Johnson, and Smollet, did as much as was possible for their respective parts. Of Miss Burge's *Mary* we regret we cannot report favourably. She did any thing but *perform* the part. Her singing is really but very, very *mediocre*.

The Galleries were very noisy. Mr. Mathews was obliged to address the house, when some of these people attempted to force an *encore*, contrary to the general wish of the house. We had more than the usual quantum of hisses, groans, claps, &c. There was, oh, wonderful! "A hiss for Carrick's reporter!"—"A clap for Haydn!"

THE FRENCH DRAMA.

We have lately read a new work, under the title of "*Les Beautés des écrivains Français Modernes: ou, recueil de morceaux choisis des meilleurs prosateurs et poètes Français de la fin du XVIIIe siècle et du commencement du XIXe*," by M. DE FIVAS. We can strongly recommend this book to the lovers of French literature in general, and in particular to those who would wish to judge of the merits of some of the latest dramatic writers of France. Among the numerous extracts, we find copious quotations from the celebrated tragedy of *Sylla*, (by *Jouy*) which had an uninterrupted run of fifty nights, TALMA playing the principal character. We well remember the calm dignity and fine intonation with which he used to deliver this passage, which we find in M. FIVAS' work:—

Sylla.

"APPROCHEZ, sénateurs.... Demeure, Roscius....
 Vous semblez inquiets: d'où vient cette contrainte?
 Qu'avez vous? Devant moi, bannissez toute crainte.
 Prodigue de ma haine envers mes ennemis,
 Nul de plus de beinfaits n'accabla ses amis.
 Il n'est aucun de vous que mon aspect menace.
 Ecoutez donc sans trouble, et prenez votre place.

But *Sylla* is only one of the dramatic works in the collection. There are several others from which the Editor of the work has selected, and we repeat our assurance, that it would be a valuable acquisition to any library. The book was published in London by WHITTAKERS.

We have in preparation a superior engraving of Madame VESTRIS, to be appended to our first volume.

Office, 3, Bedford-row.

THE

Dramatic Argus.

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" — Whose end both at the first, and now, was, and  
" is, to hold as 'there the mirror up to nature."  
" Droit et avant."

~~~~~  
No. 33.) MONDAY, DEC. 27, 1824. (Vol. 1.

DECLINE OF THE LEGITIMATE DRAMA.

No subject, whatever, can have given the lovers of the Stage more mortification, than the "falling off" observable in the quality of our theatrical entertainments. In what quarter the fault rests, or to whom the degeneracy is to be attributed, is more than we can answer with decision. However, this grievance is not confined to our country; we find by a recent and very intelligent book,* that the immortal Göthe has deserted the Stage in disgust, from the "base uses" to which it has been applied. The writer says:—

"For nearly five years he has deserted the Theatre, which used to be scene of his greatest glory. By the weight of his reputation and dictatorship, he had established such a despotism, that the spectators would have deemed it treason to applaud before Göthe had given, from his box, the signal of approbation. Yet a dog and a woman could drive him from the Theatre and the world. Most people know the French melo-drame, *The Forest of Bondy*, or the dog of *St. Aubry*. The piece became a temporary favourite in Germany, as well as in France, for it was something new to see a mastiff play the part

* *A Tour in Germany and some of the Southern Provinces of the Austrian empire, in the year 1820, 1821, 1822.*

of a tragic hero. An attempt was made to have it represented in Weimar. Göthe, who, after the death of Schiller, reigned absolute monarch of the Theatre, resisted the design with vehemence; he esteemed it a profanation of the Stage, which he and his brethren had raised to the rank of the purest in Germany, that it should be polluted by dumb men, noisy spectacle, and the barkings of a mastiff, taught to pull a bell by tying a sausage to the bell-rope. But his opposition was in vain; the principal actress insisted that the piece should be performed; and this lady has long possessed peculiar sources of influence over the Grand Duke. The dog made his debut and Göthe his exit!"

We must all learn this occurrence with regret and indignation; for it shows how general bad taste has become, and what paltry instruments sometimes effect the greatest changes. A regeneration of the Stage, is a "consummation devoutly to be wished;" but where will it begin?—Who will pass the *Rubicon* in the road to reformation? The writer of a very *wild* article (though not without *method*) in the last number of the *London Magazine*, attributes the decline of the public taste for the legitimate drama, to the poets. He says:—"But granting that we are tasteless and insensate: again Jask, whose fault is it? We were not *always* without taste; the nation was at one time dramatic in its feelings; why not then re-create that taste, why not renovate those feelings? This is the office of the poets; taste for any art, and sensibility for its beauties, must originate with the finest spirits of the nation, i. e. (in drama), as they are nowise backward to proclaim themselves,—the poets. It is not our part to make them play-writers, but theirs to make us play-goers. What is expected from us? Are we to be ever in the dramatic lùne, without any fuel to sustain our ardour? Must we be ever open-mouthed for a tragic morceau, though we have not tasted as much for the last fifty years, as would satisfy a craving Lilliputian? What! is it expected without why or wherefore we are suddenly to get up as if stung by a tragic oestrus, and having maddened round the whole land of Lud, ransacking

every bookseller's shop, and pillaging every poet's pocket, for five-act pieces, we are to cry aloud with a common throat,—*More tragedy! more tragedy! more tragedy else we die!* Yet this is what they look for who accuse the public of a want of taste and relish for the drama. No, my friends; we must have some provocation before you can hope to find us in a genuine rage for theatricals. Give us *one* good tragedy, and you shall have no reason to complain of public apathy for the future." We will not go so far as to join with the writer in justifying the public in hastening to exhibitions of quadrupeds, in preference to the genuine even though not new drama, which we possess; but certainly we regret to say, that there has been nothing produced of late years, at all calculated to nourish and support the public taste for regular dramatic exhibitions.

To shew that we are not *solus* in our opinion on the merits of *Jonathan in England*, we quote the following from a morning paper of the 21st instant:—

"The latter piece (*Jonathan in England*) is one of the *newest* of the *novelties* of the day. There was a learned lady, who understood something about *gas*; a London *Alderman*, who ate somewhere about a dozen meals *per diem*; a Yorkshire servant, who looked *sheepish* and wore boots; and two lovers, who were, as far as we could see, totally independent of the plot, circumstance, connection, and *denouement* of the piece; all the rest was Mr. Mathews, as *Jonathan W. Doubikin*. Our dramatic friends will duly appreciate *his* merits, when we tell them that the audience were, at the falling of the curtain, in the very acme of mirth and good humour."

We beg to say that we have placed a letter-box in the window at our office, for the receipt of communications.

This Evening, Monday, December 27, 1824,
will be performed the popular play of

KENILWORTH.

Earl of Leicester,
Earl of Sussex,
Lord Burleigh,
Lord Hunsden,
Lord Shrewsbury,
Sir Henry Lee,
Sir Thomas Bowyer,
Richard Varney,
Wayland,
Nicholas Blount,
Walter Raleigh,
Secretary,
Anthony Foster,
Tressilian,
Gregory,
Giles Gosling,
Lambourne,
Goldthread,
Everard,
Queen Elizabeth,
Amy Robsart,
Duchess of Rutland.
Janet Foster,

Mr. CALVERT,
Mr. BARRY,
Mr. HAMERTON,
Mr. JAMES,
Mr. MONTAGUE,
Mr. GLOVER,
Mr. SWAN,
Mr. CALCRAFT,
Mr. SMOLLET,
Mr. BRINDAL,
Mr. DIGGES,
Mr. GREY,
Mr. WILLIAMS,
Mr. SOUTHWELL,
Mr. GEARY,
Mr. O'ROURKE,
Mr. CUNNINGHAM,
Mr. M'KEON,
Mr. BROUGH,
Mrs. VAUGHAN,
Miss JARMAN,
Mrs. DALY,
Miss CURTIS.

To conclude with the

SLEEP-WALKER.

Sir Patrick Maguire,
'Squire Rattlepate,
Alibi,
Somno,
Jorum,
Spy,
Thomas,
Mrs. Decorum,
Sophia,
Susan,

Mr. R. HAMERTON,
Mr. SOUTHWELL,
Mr. SMOLLET,
Mr. TALBOT,
Mr. HART,
Mr. JAMES,
Mr. DIGGES,
Mrs. M'CULLOCH,
Mrs. DALY,
Mrs. JOHNSON,

Office, 3, Bedford-row.

Price 1d.)

THE

Dramatic Argus.

~~~~~  
" ——— Whose end both at the first, and now, was, and  
" is, to hold as 'twere the mirror up to nature."  
" Droit et avant."  
~~~~~

No. 34.) TUESDAY, DEC. 28, 1824. (Vol. 1.

THEATRE-ROYAL.



KENILWORTH.

THIS play, manufactured (we believe by Mr. Bunn) from the popular Novel of the same name, was produced last night. The house was wretchedly thin. We were somewhat surprised to see this, as *Kenilworth* brings out almost the entire *strength* of our regular company. Mr. Calvert appeared as the *Earl of Leicester*. Warde used to play this character with us, and those who have seen both performances, will have very little hesitation in awarding the palm to the latter. Calvert's great wants in the part are, dignity and force. Warde always possessed both of these in an eminent degree. All we are enabled to say of the *Earl of Leicester* of last night is, that it was a tolerable performance. Calcraft was respectable as *Richard Varney*. There is, however, a roughness of finishing about most of this performer's efforts, which is by no means pleasing. We remember J. Russell in the part of *Wayland*: Smollet will not bear a comparison with him. Mr. Brindal did not please us in *Nicholas Blount*. He overacted the part completely. The wearing his hat in the procession, in the fourth act, when the others were uncovered, was car-

rying the joke a *little* too far. Mr. Southwell *will* walk on his *heels*, notwithstanding all we can say to him. It was his business to draw his sword on two of the characters in the play last night, but is that any reason why he should leave his cloak after him each time, and thereby mar the effect of the following scene? We, with all humility, answer in the negative. Cunningham personated the roving, roaring, raking blade, *Michael Lambourne*, uncommonly well indeed. It was an excellent performance. Mrs. Vaughan as the *Queen* was every thing we could wish. This lady could not have a superior in the part. She was dignified and impressive. Of Miss Jarman's *Amy Robsart* we have also to speak favourably. We, however, think her peculiar talents are seen to more advantage in genuine comedy. The song of the "Red-cross Knights" was encored, as was a dance by Master and Miss St. Pierre. We think that *two* performers on the "light fantastic toe," is really a very meagre allowance for a National Theatre. We hope this will be remedied, and that we shall be *at least* as strong in this way, as we were under Mr. Harris' government.

SLEEP-WALKER.

Talbot as *Somno* kept the house in a roar. R. Hamerton's *Sir Patrick Maguire* was very well indeed. We cannot congratulate Mrs. Daly on her assumption of the *ineexpressibles*. We never knew any thing so horrible as the tumult in the Upper Gallery. Is there no remedy for this crying evil?

HINTS TO ACTORS.

I.

Never rate your abilities higher than the standard given them by the majority of disinterested persons.

II.

Endeavour to form a just estimate of your powers; but never let it be seen that you stand high in your own estimation.

III.

Remember that if you consider yourself as *perfection personified*, you are very likely to be thought by others something the very reverse.

IV.

Never add to, or take from, the text of your author.

V.

Learn to dance, in order that you may be enabled to walk gracefully, remembering the words of the poet,—
“Those move easiest who have learned to dance.”

VI.

Even though your teeth may be most regular, and improved by all the art of “Bott and Hamby,” never be guilty of distorting your features [from their] natural shape in order to shew them.

VII.

Never hold up (or rather back) your head, as if you were *star-gazing*.

VIII.

Never address yourself to Galleries, even though the result should be a shower of their *judicious* applause.

IX.

Never make any *clap-trap* whatever. It is enough to destroy an actor, and is in wretched taste.

X.

Avoid sucking your under lip, or biting your upper one, or stroking down your nose in order to shew the whiteness of your fingers, or any such foolish affectation.

XI.

Never lose sight of modesty unless your part requires impudence.

XII.

Identify yourself, if possible, with your part: forget that you are Mr. Such-a-one, and that you are *Hamlet*, *Richard*, or any other character which you may represent.

TO CORRESPONDENTS.

“A Subscriber to the *Wardor*” has been received and shall be inserted,

This Evening, Tuesday, December, 28, 1824,
will be performed (first time)

MARRIED AND SINGLE.

Beau Shatterly,	Mr. TALBOT,
Mr. Bickerton,	Mr. FARREN,
Melford,	Mr. CALCRAFT,
Ferret,	Mr. JOHNSON,
Capt. O'Rapper,	Mr. HAMERTON,
Mr. Cramwell,	Mr. BARRY,
Officers, Messrs. GEARY & MONTAGUE,	
Servants, Messrs. O'ROURKE & SUTCLIFFE,	
Mrs. Shatterly,	Mrs. M'CULLOCH,
Fanny,	Miss CURTIS,
Mrs. Cramwell,	Miss WHITMORE,
Mrs Bickerten,	Miss JARMAN,

After which

THE IRISH TUTOR.

Tilwell,	Mr. SMOLLET,
Dr. O'Toole,	Mr. R. HAMERTON,
Dr. Flail,	Mr. CUNNINGHAM,
Charles,	Mr. DIGGES,
Countryman,	Mr. O'ROURKE,
Beadle,	Mr. HART,
Rosa,	Miss WHITMORE,
Mary,	Miss CURTIS.

To conclude with

THE DEVIL TO PAY.

Sir John Loverule,	Mr. M'KEON,
Jobson,	Mr. WILLIAMS,
Butler,	Mr. SMOLLET,
Coachman,	Mr. O'ROURKE,
Cook,	Mr. GREY,
Doctor,	Mr. JAMES,
Lady Loverule,	Mrs. DALY,
Lettice,	Mrs. BROAD,
Lucy,	Mrs. JOHNSON,
Nell,	Mrs. HUMBY.

Office, 3, Bedford-row.

price 1d.

THE

Dramatic Argus.

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" ——— Whose end both at the first, and now, was, and  
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" Droit et avant."  
~~~~~

No. 35.) WEDNESDAY, DEC. 29, 1824. (Vol. 1.

THEATRE-ROYAL.



MARRIED ANE SINGLE.

A farce, in three acts, under this name, was produced, for the first time here, last night. The plot is as follows:—

Melford (Calcraft) is in debt in the sum of two hundred pounds. An attorney *Ferret* (Johuson) is employed to arrest him for the amount, and accordingly attempts to do so, by inducing him to believe that two ladies are waiting for him in a carriage, convenient to his residence. However, *Melford's* uncle, *Beau Shatterly*, (Talbot) is entrapped in place of the nephew, and is obliged to pay the debt. *Melford* is afterwards married to *Fanny*, (Miss Curtis) and *Beau Shatterly* is reconciled to his wife, (Mrs. M'Culloch) and, as Mathews says, in his introduction to "Possum up a gum-tree," "this is the plot." There are two characters in the play, totally disjointed from almost any connection with the piece, viz., *Mr. Bickerton*, (Farren) and *Mrs. Bickerton* (Miss Farnham).

Such is "Married and Single," and really it only tends to shew the manifest falling off in the dramatic literature of our day. The *very extraordinary merits* of the *Beau Shatterly* of Talbot, will, no doubt, be *duly* appreciated by those who witnessed the performance. Mr. Farren did all that was possible for the part assigned him. Calcraft exerted himself creditably in the part of *Melford*. *Ferret* did not afford Johnson any opportunity for the display of his comic powers. Miss Jarman's part could not be better performed. It, however, was a mere *bagatelle*—the whole *farce* was a mere *bagatelle*. On the whole, the performers used every exertion for the piece. It was given out for repetition with general applause

THE IRISH TUTOR.

This little piece, the production, we believe, of the Earl of Glengall, (who, by the way, has a comedy in preparation,) followed. R. Hamerton made a very good *Doctor O'Toole*. His Irish characters are generally good. As a representative of such, he is a useful member of the *corps dramatique*. Smollet made the most of *Tilwell*. Smollet is a most useful *stop-gap* in the company: he appears, night after night, in the most opposite—the most contradictory characters, and yet he is generally tolerable, to say the least for him. Digges may personate servants tolerably well; but in any thing of the *walking gentleman*, he is quite a "Fish out of water." Miss Curtis' *Mary* was very well performed. Miss Whitmore should articulate more distinctly, if possible.

THE DEVIL TO PAY.

This very amusing farce concluded the evening's entertainments. Williams and Mrs. Humby were excellent in their respective parts. The house was miserable.

THE GALLERIES.

We have often had occasion to advert to the very indecorous conduct of the galleries, but on no occasion were they more turbulent than on Monday evening last; whether it arose in the Upper Gallery from many of the persons being in a state of intoxication, we cannot say; but one thing is certain, that if the police were in the Gallery, they would not have done their duty, an undoubted part of which is to remove any drunken fellow who may have the indecency to disturb the house.

THE BATTLE OF WATERLOO.

This Grand display of horsemanship is to be produced on Thursday Evening. The manager is deserving of our most decided praise, in having procured this magnificent troop. This piece had a run of upwards of one hundred and fifty nights in London.

Mr. MATHEWS.

This gentleman opened the budget of the "Trip to America," on Monday evening last, at Belfast. He is engaged for only four nights, as the proprietor's (of that Theatre) lease ends on the first of January. Mr. Clarke, the proprietor, has certainly conducted his establishment with much spirit, during the period of his occupation.

MISS FOOTE.

This lady has been awarded three thousand pounds damages, in her action against Mr. Hayne, for breach of promise of marriage. This unfortunate lady has been most barbarously used. Colonel Berkeley's treatment of her, has met with the most general and most decided disapprobation and censure. The fact is, it is wholly unjustifiable.

FRENCH STAGE.

The *School for Scandal* has been acted as a Melodrama at Paris. Our regular comedy which seems of late to be *cut* by us has taken refuge on the continent, and in return we have an importation of German *monstrosities*, very amusing no doubt to both old children and young, who are proverbial for their *penchant* for any thing in the *fee-faw-fum* style. However, one thing is quite evident, that Shakespear and Sheridan, Otway and Shiel, (we copy the Sheffield manager Mr. De Camp who thus classifies them) are thrown on the shelf to make way for other exhibitions of a very different character.

TO CORRESPONDENTS.

Although we placed a letter-box at the request of A. B., we are not bound to insert all his communications.

Office at Shaws, 3, Bedford-row, where Subscribers' Names are received; who are regularly served at an early hour each morning. A letter-box is placed for the receipt of communications. Sold also by: Wiseheart, 8, Royal-Arcade Gallery.

Price 1d.)

THE

Dramatic Argus.

Whose end both at the first, and now, was, and
to hold as 'twere the mirror up to nature."
"Droit et avant."

No. 36.) THURSDAY, DEC. 30, 1821. (Vol. I.)

THEATRE-ROYAL.



WE this day insert the communication of "A Subscriber to the *Warder*." We, however, disagree with him on one point. He seems to forget, that by precedent and by *right*, the press (speaking generally,) is entitled to a free admission to the Theatre. This admittance can never be considered as *hire*, or as *payment*, any more than we consider the discharge of a just debt, as placing the receiver under an obligation. There may, however, be certain cases, in which strong and just reasons exist, for the refusal of the customary free admission. In this case, such non-compliance is not unjustifiable. With every other part of our correspondent's letter, we fully coincide. We read, with astonishment, the article in the *Warder*, from which he has selected. We could scarcely believe our eyes, that the decorous, the moral—nay, the religious *Warder*, could possibly admit such turbulent sentiments into its columns. We were particularly struck with the inconsistency of the paper, observable in the tone of its article, headed, "Christmas day," and of the one under our immediate consideration. Besides, the *Warder*, some time since, expressed on the subject of the Theatre, sentiments exactly the reverse of those now avowed. How is this? Why this falling off in zeal for decorum,

order, and common decency, in our Theatre? We deeply regret to observe this change, and hope the writer (if in both cases the same person) will soon return to his better feelings.

TO THE EDITOR OF THE DRAMATIC ARGUS.

SIR,—At this time, when every person of pure taste, refined mind, and respectable habits, is applauding the conduct pursued by the present manager of our National Theatre, in endeavouring, as far as possible, to suppress those scandalous breaches of decorum, which are so often found to mar the pleasures of the evening's entertainments, he is virulently assailed by a Paper, which, from its constant professions of care for, and interest in, the moral improvements of the time, would be expected to stand foremost in upholding him. But what is the fact? Why, the very reverse; for, on Friday last, the *Warder*, although it did not absolutely advise that the Theatre should be torn to pieces, contained an article amounting to an encouragement of resisting Mr. Abbott's measures (which in every respect have been gentlemanly) to put a stop to those scenes which are so notoriously disgusting. The *Warder* takes hold of the circumstance of two respectable persons having been unjustly taken into custody, at the Theatre, some evenings since. That such should have occurred, is to be regretted; but still it is the height of folly and injustice to hold Mr. Abbott responsible for such an occurrence, that must, unquestionably, rest on the policemen who thus improperly acted, and for which they received the reprimand of a magistrate. It appears evident from allusion, that the freedom of the Theatre has been withdrawn from the *Warder Newspaper*, for what reason I know not; but such prohibition has brought forward this truth, that the Editor of that paper is but a hired scribbler, who as long as you *pay*, you can *command*. It is not the language alone, which proceeds from the foul-mouthed gods, but the general system of annoyance proceeding from the Galleries, which is to be reprobated. What degree of credit then, may I ask, is to be allowed

to the *gentleman* of the *Warder*, for his propriety of feeling, who but a few weeks since lamented, that a father could not bring his daughter to the Theatre, in consequence of the misbehaviour of the gods, when we find the following passage in his last publication:—"Why really, if half a dozen oranges, or the peels of half a dozen, had been flung on the Stage, it would have been considered a downright *orange plot and riot*, and our *Hotspur* manager would have made a gallery tragedy of it, and wiped away the monstrous indignity, in the blood of the plebeian offenders." I am convinced you will agree with me in considering the above to contain sufficient in itself, to cover the author with shame and contempt, without any further remark; and I have only to apologize for taking up so much of your time; indeed I should not have addressed you, but from a wish that you would, in your able and valuable little publication, take some notice of the above subject. I am, Sir, yours, obediently,

A SUBSCRIBER TO THE WARDER.

Dec. 27, 1824.

FOOTE v. HAYNE.

We understand that it is intended in this case, to move the Court for a new trial, on the ground of excessive damages.

Der Freischutz, under the title of *Robin des Bois*, succeeded excellently on its second representation at the *Theatre de l'Odeon*. It is expected to have a great run. The Parisians have found the music full of beauty.

TO OUR READERS.

We expect, in few days, to have our first volume ready for delivery. Title-pages and indexes for Subscribers, are also in preparation. The price of our next volume will be three shillings, (if paid in advance) including title-page and a superior engraving, &c.

This Evening, Thursday, December 30, 1824,
will be performed

WAYS AND MEANS.

Sir David Dunder,
Random,
Scruple,
Paul Peery,
Tiptoe,
Waiter,
Lady Dunder,
Kitty,
Harriet,

Mr. W. WILLIAMS,
Mr. BRINDAL,
Mr. SOUTHWELL,
Mr. JAMES,
Mr. R. HAMERTON,
Mr. HART.
Mrs. McCULLOCH,
Miss CURTIS,
Mrs. DALY,

After which (first time) the

BATTLE OF WATERLOO.

Duke of Wellington,
Duke of Brunswick,
General Picton,
Sir A. Gordon,
Lord Somerset,
Shaw,
Corporal Stedfast,
Molly Molony,
General Blucher,
General Bulow,
Kouac,
Jean de Costa,
Bredowski,
The Emperor Napoleon,
Bonaparte's favourite Mamaluke,
Marshal Ney,
General Vandamme,
Francois,
General Frimont,
Autoine,
Mons. Maigre Maladroit,
Phedora
Marinette,
Rose,
Mary Cameron,
De Costa's Wife,

Mr. SOUTHWELL,
Mr. MACKINTOSH,
Mr. WILSON,
Mr. EVANS,
Mr. CLARKE,
Mr. BARTLETT,
Mr. JOHNSON,
Mr. R. HAMERTON,
Mr. GÖRTZ,
Mr. STEINFORT,
Mr. A. LEE,
Mr. SMOLLET.
Mr. NORMAN,
Mr. GOMERSAL,
Mons. DUCROW,
Mr. JACKSON,
Mr. BUCKLEY,
Mr. WEDDICOMBE,
Mr. JAMES,
Mr. MONTGOMERY,
Mr. TALBOT,
Mrs. VAUGHAN,
Mrs. H. CORRI,
Miss CUNNINGHAM,
Miss CURTIS,
Mrs. BROAD,

Office, 3, Bedford-row.

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Price 1d.)

THE

Dramatic Review.

~~~~~  
"Whose end both at the first, and now, was, and  
"is, to hold as 'twere the mirror up to nature."  
"Droit et avant."

~~~~~  
No. 1.) FRIDAY, DEC. 31, 1824. (Vol 2.

THEATRE-ROYAL

WAYS AND

PSHAW! what a dull, stupid, plodding, methodical fellow we are, to think of going with so much *sang froid* and regularity to work, when we have to say, that the BATTLE OF WATERLOO was fought and won! This *Grand military equestrian spectacle*, was produced (as our readers very well know) for the first time here, on last night, and was decidedly successful with a house, crowded in every part. It could not be otherwise; for we do believe, that nothing at all equal to the "Battle of Waterloo," was ever before presented to the Citizens of Dublin.

But to particulars.—The piece consists of the occurrences which took place immediately before the battle of Ligny—at that action, and previously to, and during the battle of Waterloo. It is in three acts, which are admirably divided. The attack and defence of *Marchienne du Pont*, in the first act, called forth thunders of applause. In the second act, first scene, there is an "English bivouac," in which is introduced one *Molly Malony*, a counterpart to a particular acquaintance of ours, named, *Moll Flaggon*. This lady, though not overburdened with much of the softness of her sex, nevertheless, possesses no small share of rough goo

nature, and ministers to the sufferings of her "brothers in arms," by bestowing on them frequent potations of the real "native," from a bottle which she has very conveniently slung in a pocket before her august person. This character was admirably sustained by R. Hamerton. He gave a parody to the tune of "The last Rose of Summer," which was encored. In the second scene, there was a review of the British Army, by Lord Wellington. The troops went through the whole of the "manual and platoon exercises," much to the satisfaction of the audience. Mr. Southwell is not a fit person to represent the *Duke of Wellington*. It was a very inefficient performance. At the conclusion of this act, there was a splendid representation of the action (horse and foot) at *Quatre Bras*. The destruction of the farm-house was well executed. In the first scene of the third act, the plain after the battle, exhibited men and horses, dead and dying. This scene was much applauded. In the sixth and last scene, we had the *Battle of Waterloo itself*, and really we must say, that it gave, we believe, as admirable a representation of that celebrated battle, as the limits of a Theatre would allow.

We must now speak of our new performers. Mr. Gomersal claims the first rank: he was dressed admirably: there was a perfect copy of the costume of Bonaparte, and not by any means a bad resemblance, in point of *feature*, to that celebrated man. He was much and deservedly applauded. M. Ducrow shewed a perfect mastery of the art horsemanship in his performance. The other new-comers acquitted themselves very creditably.

Johnson performed the part of a highland corporal; but had little to do. The song introduced by Mr. A. Lee, was very inappropriate, coming, as it did, from (Kouac) a Prussian officer. Mr. Norman had very little to do; but that little he did well. Talbot performed the part of a *Monsieur Maigne Maladroit* very creditably. This hero, who it appears filled the functions of barber and tailor, had acquired a sufficiency of both English and French, to enable him to play the part of the friend of both. He had constantly all the girls of the village after him. Mrs. Vaughan's part did not

afford her any opportunity for the exhibition of her powers.

On the whole, as we have before hinted, the piece pleased us very much. The opponents of the legitimate drama, may now cry Huzza! huzza! But we beg to mention to those gentlemen, that the decline of public taste (arise from what cause it may,) is no subject for merriment. In our paper about a week since, we made an extract, which attributed the decline to THE POETS, and we are inclined to agree in opinion with the writer. The new scenery is very creditably executed.

We think the "Battle of Waterloo" will have a great run here.

THE FRENCH STAGE.

The following preamble to a Royal Ordinance, which appears in the *MONITEUR* of the 29th instant, shews, most decisively, the laudable and powerful support afforded to the dramatic art by the present French Government:—

"CHARLES, &c.

"Considering that almost all the Theatres in the departments, have been for some years in a state of decay, that a great number of cities have made vain efforts to support these Theatres, and that several managers have impaired their fortunes:

"Considering that the dramatic art is interested in the prosperity of the provincial Theatres, since they afford to young actors, with the advantage of gradual instruction, all the means to make themselves known, and to attain, one day, engagements in the Royal Theatres;

"Desiring to favour the progress of an art which has always been cultivated in France with success, and to enable the managers to have in our cities better companies of actors;

"Considering the necessity of organizing the Theatres of our departments on the new basis;

"On the report of our Minister, Secretary of state for the interior,

"We have ordained as follows:—

The regulations in twenty-nine articles follow.

This Evening, Friday, December 31, 1824,
will be performed the

MIDNIGHT HOUR.

Marquis,
Don Gu,
Sebastian,
Nicholas,
Ambrose,
Mathias,
Julia,
Flora,
Cicily,

Mr. R. HAMERTON,
Mr. WILLIAMS,
Mr. CUNNINGHAM,
Mr. JOHNSON,
Mr. SMOLLET,
Mr. JAMES,
Mrs. DALY,
Mrs. HUMBY,
Mrs. M'CULLOCH

After which (second time) the

BATTLE OF WATERLOO.

Duke of Wellington,
Duke of Brunswick,
General Picton,
Sir A. Gordon,
Lord Somerset,
Shaw,
Corporal Stedfast,
Molly Molony,
General Blucher,
General Bulow,
Kouac,
Jean de Costa,
Bredowski,
The Emperor Napoleon,
Bonaparte's favourite Mamaluke,
Marshal Ney,
General Vandamme,
Francois,
General Fremont,
Antoine,
Mons. Maigre Maladroit,
Phedora
Marinette,
Rose,
Mary Cameron,
De Costa's Wife,

Mr. SOUTHWELL,
Mr. MACKINTOSH,
Mr. WILSON,
Mr. EVANS,
Mr. CLARKE,
Mr. BARTLETT,
Mr. JOHNSON,
Mr. R. HAMERTON,
Mr. GORTZ,
Mr. STEINFORT,
Mr. A. LEE,
Mr. SMOLLET.
Mr. NORMAN,
Mr. GOMERSAL,
Mr. JACKSON,
Mr. BUCKLEY,
Mr. WEDDICOMBE,
Mr. JAMES,
Mr. MONTGOMERY,
Mr. TALBOT,
Mrs. VAUGHAN,
Mrs. H. CORRI,
Miss CUNNINGHAM,
Miss CURTIS,
Mrs. BROAD,

Office, 3, Bedford-row.

THE Dramatic Argus.

“ ——— Whose end both at the first, and now, was, and
“ is, to hold as ’twere the mirror up to nature.”
“ *Droit et avant.*”

No. 2.) SATURDAY, JAN. 1, 1825. (Vol 2.

THEATRE-ROYAL.



GENTLE READER!

WE presume that as the first burst of the all-subduing *Battle of Waterloo* is over, we may venture to return to our usual course of noticing the performances, in the order of representation. We shall, therefore, commence with some remarks on

THE MIDNIGHT HOUR,

Which preceded the grand *spectacle* last night. Williams' *Don Guzman* pleased us much. There was a aciness of humour about it, quite suitable to the character. *Nicholas* had an excellent representative in Johnson. Mrs. Humby is absolutely the *Queen* of ladies maids. In such characters, she has no superior. There was all her characteristic archness and liveliness in the *Flora* of last evening. The *Midnight Hour* is a translation, by Elizabeth Inchbald, from a piece called, *Guerre Ouverte; ou, La Ruse contre Ruse*, written by M. Damaniant.

THE BATTLE OF WATERLOO.

We think this piece was, if possible, represented with increased effect. There was, decidedly, more facility in

to the different movements; and altogether, the performers were, as might be expected, more *at home* in their several parts. We have no hesitation in placing the *Molly Molony* of R. Hamerton, in the very first rank. More could not possibly be done for the part. The medley song, to the tune of "The last Rose of Summer," &c. was given with much humour. Altogether, this character would do credit to any dramatic production. It is odd that some other person is not appointed to the character of the *Duke of Wellington*: Mr. Southwell is not, in any respect, equal to the part. Gomersal is an excellent representative of *Napoleon Bonaparte*. There is a wonderful likeness in his figure and face, to that great character, independently of which circumstance, his acting is excellent. The dialogue is given with much emphasis, and we have the peculiarities of the *French Emperor* given to us with much fidelity. M. Ducrow is evidently an excellent horse man. Johnson's *Corporal Stedfast* is very good. It would, however, be better if he could assume a *little* of the dialect "o' the land o' cakes." To Mr. A. Lee's song, we do not object in point of execution; but we protest against its introduction, being, as it is, completely absurd, coming from a *Prussian* officer. Norman's combat's were well performed, and we think him entitled to our highest praise, for the manner in which the whole piece has been brought forward. Talbot's *Monsieur Maigre Maladroit* was an excellent performance. The poor "ninth part of a man," could not have been better represented. We always regret to see Mrs. Vaughan in parts beneath her abilities. There was much cause for the exercise of this feeling last night. Miss Curtis as *Mary Cameron*, (disguised as a soldier) looked and acted the part uncommonly well indeed.

The dancing department, as we have before mentioned, is miserably defective. This is particularly evident in the piece under consideration; for in it, Master and Miss St. Pierre appear as part of the Prussian and English armies. This mars, very considerably, the effect of the piece; and really, for so trifling an expense, we wonder Mr. Abbott does not engage, at least two

more dancers. We hope these things will be taken into consideration, and acted upon by Mr. Abbott. These things, though they may *appear* trifling, are *not so*.

The horsemanship and evolutions of the piece, gave universal applause, and we think the manager will be well remunerated for his exertions in bringing out this piece.

The Pit and Galleries were crowded the dress circle was rather thin.

THE LONDON GODS.

We extract the following from a London paper of the 28th of last month. It is a sort of consolation to us to perceive, that unruly conduct is not confined to our own country.

COVENT-GARDEN.

"The play bills, at all events, cannot be accused in this instance of

"Keeping the word of promise to the *car*, the "Gentlemen up stairs," as is usual during the Christmas *Saturnalia*, preferring to hear their own "most sweet voices," rather than those of other people; one worthy in particular, without a coat, most especially distinguished himself by an accurate imitation of the notes of the 'early village cock.'"

ROYAL COBURG THEATRE.

Speaking of a new piece called, *The Reign of Terror; or, the Horrors of the French Revolution*, they say,—
 "The King attempts to escape in a carriage and pair of horses, and his footmen mount behind; the worthy gods of the Coburg, who seem to surpass all other gods we have ever seen, both in costume and behaviour, accompany his departure with loud shouts of "cut behind!" *Charlotte Corday* stabs *Marat*, and the Bastile is overthrown, and they in the Gallery join lustily in the cry of victory, believing that the English have cut down the *Mounseers*, and that the Bastile has fallen to the cries of liberty and England."—Somuch for the Cockney Gallery heroes.

This Evening, Saturday, January 1, 1825,
will be performed

BROTHER AND SISTER.

Don Sylvio de Flores,
Don Christoval de Tormes,
Bacheco,
Bartolo,
Donna Isidora,
Donna Camilla,
Rosanthe,
Agatha,

Mr. M'KEON,
Mr. FULLAM,
Mr. JOHNSON,
Mr. SMOLLET,
Miss FORDE,
Miss WHITMORE,
Mrs. HUMBY,
Miss CURTIS,

After which (second time) the

BATTLE OF WATERLOO.

Duke of Wellington,
Duke of Brunswick,
General Picton,
Sir A. Gordon,
Lord Somerset,
Shaw,
Corporal Stedfast,
Molly Molony,
General Blücher,
General Bulow,
Kouac,
Jean de Costa,
Bredowski,
The Emperor Napoleon,
Bonaparte's favourite Mamaluke,
Marshal Ney,
General Vandamme,
Francois,
General Fremont,
Antoine,
Mons. Maigre Maladroit,
Phedora
Marinette,
Rose,
Mary Cameron,
De Costa's Wife,

Mr. SOUTHWELL,
Mr. MACKINTOSH,
Mr. WILSON,
Mr. EVANS,
Mr. CLARKE,
Mr. BARTLETT,
Mr. JOHNSON,
Mr. R. HAMERTON,
Mr. GORTZ,
Mr. STEINFORT,
Mr. A. LEE,
Mr. SMOLLET.
Mr. NORMAN,
Mr. GOMERSAL,
Mons. DUCROW,
Mr. JACKSON,
Mr. BUCKLEY,
Mr. WEDDICOMBE,
Mr. JAMES,
Mr. MONTGOMERY,
Mr. TALBOT,
Mrs. VAUGHAN,
Mrs. H. CORRI,
Miss CUNNINGHAM,
Miss CURTIS,
Mrs. BROAD,

Office, 3, Bedford-row.

Price 1d.)

Dramatic Argus.

“—— Whose end both at the first, and now, was, and
“is, to hold as ’twere the mirror up to nature.”

“Droit et avant.”

No. 3.) MONDAY, JAN. 3, 1825. (Vol 2.

THEATRE-ROYAL.



BROTHER AND SISTER,

Was performed on Saturday evening. This little opera always pleases. The music is so superior, and the dialogue so animated. Mr. M'Keon gave the songs of *Don Sylvio de Flores* with much sweetness. It is a pity he is not more of an actor. Fullam's *Don Christoval*, although not acted with much of energy, was nevertheless, exceedingly amusing. Our old favourite has a happy knack of striking out the *good things* of his text, and of making all the points tell. Johnson as *Bacheco*, was excellent. His *valets* are all generally good. Miss Forde's songs pleased us much. "O say not woman's love is bought," was given with much taste and feeling. The higher powers had a long contest about a repetition of this song. One worthy, in particular roared lustily for an *ancore*. However, the noes had it. We have before said, and we now repeat it, that Miss Whitmore is placed in characters totally above her abilities. The part of *Donna Camilla* was nothing in her hands. We wonder some one is not engaged to fill such characters. Mrs. Humby and Miss Curtis gave universal satisfaction.

THE BATTLE OF WATERLOO,

Was repeated for the third time, and went off uncommonly well. We have very little to add to our former observations. Mr. Gomersal was loudly applauded, both on his entrance, (on horseback) and throughout the piece. The address to his soldiers was admirably delivered. We recommend those of our readers who would wish to see a *fac simile* (if we may be allowed the expression) of Bonaparte, to repair to see Mr. Gomersal. Those who have already seen him, have testified, by their loud applause, the admirable likeness observable in every particular. On the whole, the piece is absolutely excellent. We are decidedly opposed, generally, to such encroachments on the legitimate drama; but in our city where there is but *one* Theatre, the practice is not so reprehensible as in London National Theatres. In that city, where there are places specially appropriated to this species of amusement, the managers of the "winter houses" have very little to say in palliation. The case is quite otherwise with us. At all events, we like splendour and excellence in any kind of entertainment, and we are fully gratified in this respect by the *Battle of Waterloo*.

THE UPPER GALLERY.

Any thing so hideous as the uproar in the Upper Gallery, we never heard. There was shouting, hissing, clapping, and groaning, to no end, mostly of a political character. Abundance of orange-peel was thrown into the pit. We were also treated with two regular set-tos, if we may judge from the uproar and the loud shouts to "make a ring!" All this is quite delightful. Verily we are becoming quite refined. The Theatre will be, very soon, quite an elysium—the fountain-head of all that is decorous and elegant. In sober sadness, we implore Mr. Abbott to use some serious exertion to palliate, if not remove, this monstrous state of things. We paid a visit to M. Alexandre's little Theatre last week, and cannot express the superior satisfaction we felt, arising entirely from the serenity and decorum which

pervaded all parts of the house. The pleasure of attendance at *the Theatre*, does not, by any means, entirely proceed from the performance. Other favorable circumstances must exist, previously to the feeling of complete satisfaction. The audience, as well as the actors, have a part to play, and it is only by propriety in both, that any approximation to unmixed gratification, can be considered to exist. Latterly, the people of the Upper Gallery have appeared to be determined that the Theatre shall not be what it ought to be,—a place of refined enjoyment; for how is it possible it can be considered so, when indecorum in language and in action, not only between the acts, but during the performance, insult the ears of the superior ranks, who are, *bona fide*, the true supporters of the Theatre and true taste? How great is the difference of feeling we experience at such a place as M. Alexandre's, or at a concert, where nothing discordant interferes to mar the sensibility of the heart to the pleasures arising from pure taste and its appropriate attendants. Every reader of ours of taste, will *know* at once our meaning, though the expression of it may be deficient. Such things are easier understood than expressed. On all hands, it appears that the Theatre is rendered uncomfortable, by the indecorum of a part of the house; and really, it strikes us, that it would be the duty as well as the interest of the manager, to take some decisive steps to effect a reform in the quarter to which we have alluded. All the respectability of the public will be with him in such an exertion, and this circumstance must make any other consideration at once “kick the beam.”

ERRATA,

In some of the early impressions of our last. Page 5, *aciness*, read, *raciness*. 8th line from the bottom, for *was*, read, *were*. Page 6, for *figuer*, read, *figure*. In a daily publication, such as ours, it is almost impossible altogether to exclude *errata*. The reader will, no doubt, make due allowance.

TO CORRESPONDENTS.

When ‘J. S.’ writes common sense, we shall be happy to give him a place in our columns.

This Evening, Monday, January 3, 1825,
will be performed

JANE SHORE.

Duke of Gloucester,	..	Mr. CUNNINGHAM,
Lord Hastings,	..	Mr. CALVERT,
Dumont,	..	Mr. CALCRAFT,
Jane Shore,	..	Miss JARMAN,
Alicia,	..	Mrs. VAUGHAN,

After which (fourth time) the

BATTLE OF WATERLOO.

Duke of Wellington,	Mr. SOUTHWELL,
Duke of Brunswick,	Mr. MACKINTOSH,
General Picton,	Mr. WILSON,
Sir A. Gordon,	Mr. EVANS,
Lord Somerset,	Mr. CLARKE,
Shaw,	Mr. BARTLETT,
Corporal Stedfast,	Mr. JOHNSON,
Molly Molony,	Mr. R. HAMERTON,
General Blucher,	Mr. GORTZ,
General Bulow,	Mr. STEINFÖRT,
Kouac,	Mr. A. LEE,
Jean de Costa,	Mr. SMOLLET.
Bredowski,	Mr. NORMAN,
The Emperor Napoleon,	Mr. GOMERSAL,
Bonaparte's favourite Mamaluke,	Mons. DUCROW,
Marshal Ney,	Mr. JACKSON,
General Vandamme,	Mr. BUCKLEY,
Francois,	Mr. WEDDICOMBE,
General Fremont,	Mr. JAMES,
Antoine,	Mr. MONTGOMERY,
Mons. Maigre Maladroit,	Mr. TALBOT,
Phedora	Mrs. VAUGHAN,
Marinette,	Mrs. H. CORRI,
Rose,	Miss CUNNINGHAM,
Mary Cameron,	Miss CURTIS,
De Costa's Wife,	Mrs. BROAD,

Office at Shaws, 3, Bedford-row, where Subscribers' Names are received, who are regularly served at an early hour each morning. A letter-box is placed for the receipt of communications. Sold also by Wiseheart, 8, Royal-Arcade Gallery.

Price 1d.)

THE Dramatic Argus.

— Whose end is at the first, and now, and
is, to hold as 'twere the mirror up to nature.

"Droit et avant."

No. 4.) TUESDAY, JAN. 4, 1825. (Vol 2.

THEATRE-ROYAL.

JANE SHORE.

CUMBERLAND, the excellent and judicious critic, thus forcibly contrasts the merits of Shakspeare and Rowe:—

"It is possible that a man who has tuned his ear to the brilliant inequalities and unexpected bursts of Shakspeare's tragedy, may to a certain degree languish over this of Rowe. The native of a mountainous region, who has familiarized himself to the bold scenery of crags and cataracts, may have imbibed a taste that cannot harmonize with the tamer beauties of the level vale: Its smoothly-gliding rivers will not animate him, whose passion has kept pace with torrents; and the rich display of cultivated fertility may have no charms for the spectator, whose horizon has been bounded by savage deserts and high towering rocks. We must therefore forgive the admirer of Shakspeare, if he can see no likeness of his favourite poet in this sketch, where, if Rowe had caught any traces of that sublime original, as he conceived he had, it would at most have been but a copy in miniature. In fact, there is no more real similitude between this elegant drama and any one of the magnificent tragedies of Shakspeare, than there is

between the ballad of Tweed-side, and the Coronation anthem of Handel." Rowe professed to imitate the BARD OF AVON. His failure shews that even a man of the greatest talents, could not approach the sublimely poetical bursts of the immortal Shakespeare.

We were any thing but pleased with the performance of this tragedy last night. Cunningham as the *Duke of Gloster* was mighty funny. Truly we believe the worthy gentleman imagined that it was a parody on the part that he was performing. It is well known that the sublime is not far separated from the ridiculous. Mr. Cunningham might have intended to soar into the former, but we can assure him that he was the very quintessence of the latter. This was proved by the effect his performance produced on the risible muscles of the audience. *Lord Hastings* was enacted by Mr. Calvert. This gentleman, as we have before remarked, is deficient in dignity, force, and feeling. Then how is it possible he can perform the range of characters to which he is appointed. That "comparisons are odious," is an old saying, and may be in many cases true; but we think that comparison is not therefore to be excluded. We shall say that Calvert cannot, for a moment, be compared to Warde, who was an actor of very considerable merit, which, by the way, was not so highly valued when possessed by the public, as it may now be when we feel the want of him. In the first act, the gods kept up a constant shouting and hissing on Mr. Calvert's entrance. After some time, he requested to know the pleasure of the ladies and gentlemen. It turned out that they wished the doors to be closed. During the remainder of the performance, Mr. Calvert was not so fortunate as to meet the approbation of the presiding deities. Calcraft's *Dumont* was a respectable performance. The part of *Jane Shore* was performed by Miss Jarman in a very creditable manner. This lady, however, will not shine, in tragedy. We have repeatedly said, that her *forte* lies quite the other way. The only part in the whole piece, to which we can give unqualified praise, is the *Alicia* of Mrs. Vaughan. This lady is possessed of considerable talent, and is really a most creditable

member of our *corps dramatique*. Through out the whole, the absolute inattention of the audience was evident. Altogether, the piece was not calculated to be received as a treat, by the lovers of the drama. We regret to perceive this weakness in our company, more especially as it must injure the interests of the manager in no small degree.

THE BATTLE OF WATERLOO.

This *grand spectacle* followed, and was as before, generally speaking, received with much applause. Mr. Southwell, however, on his entrance as the *Duke of Wellington*, received no small portion of hisses.

Throughout the whole night, the Upper Gallery was exceedingly noisy, particularly during the play. When the third act of the *Battle* was performing, there was an enormous noise in the Gallery: several persons in the Pit called for 'the police.' What these worthy gentlemen (the police) were doing during the whole night, we cannot say.

Lord William Lennox, and the *late* Miss Paton, with two of the noble Lord's friends, occupied a private box at Covent Garden Theatre, on Monday evening. Madame Vestris, and her friends, were in an opposite private box.

TALMA's journey to London, for the purpose of exhibiting his talents in our metropolitan Theatres, is postponed, *sine die*. Without derogating from the merits of TALMA, we many observe, that we possess native dramatic talent fully adequate to the demands of the public, provided the regular actors and actresses connected with our established Theatres, do their duty without caprice or complaint.

A subscription for building a new Theatre at Sunderland, by way of shares, has been liberally patronized by the Marquis of LONDONDERRY, and J. G. LAMETON, Esq. M. P.—*London Paper*, 29th, ult.

This Evening, Tuesday, January 4, 1825,
will be performed (second time)

MARRIED AND SINGLE.

Beau Shatterly,	Mr. TALBOT,
Mr. Bickerton,	Mr. FARREN,
Melford,	Mr. CALCRAFT,
Ferret,	Mr. JOHNSON,
Capt. O'Rapper,	Mr. HAMERTON,
Mr. Cramwell,	Mr. BARRY,
Officers, Messrs. GEARY & MONTAGUE,	
Servants, Messrs. O'ROURKE & SUTCLIFFE,	
Mrs. Shatterly,	Mrs. M'CULLOCH,
Fanny,	Miss CURTIS,
Mrs. Cramwell,	Miss WHITMORE,
Mrs Bickerton,	Mis: JARMAN,

After which (fourth time) the

BATTLE OF WATERLOO.

Duke of Wellington,	Mr. SOUTHWELL,
Duke of Brunswick,	Mr. MACKINTOSH,
General Picton,	Mr. WILSON,
Sir A. Gordon,	Mr. EVANS,
Lord Somerset,	Mr. CLARKE,
Shaw,	Mr. BARTLETT,
Corporal Stedfast,	Mr. JOHNSON,
Molly Molony,	Mr. R. HAMERTON,
General Blucher,	Mr. GORTZ,
General Bulow,	Mr. STEINFORT,
Kouac,	Mr. A. LEE,
Jean de Costa,	Mr. SMOLLET.
Bredowski,	Mr. NORMAN,
The Emperor Napoleon,	Mr. GOMERSAL,
Bonaparte's favourite Mamaluke,	Mons. DUCROW,
Marshal Ney,	Mr. JACKSON,
General Vandamme,	Mr. BUCKLEY,
Francois,	Mr. WEDDICOMBE,
General Fremont,	Mr. JAMES,
Antoine,	Mr. MONTGOMERY,
Mons. Maigre Maladroit,	Mr. TALBOT,
Phedora	Mrs. VAUGHAN,
Marinette,	Mrs. H. CORRE,
Rose,	Miss CUNNINGHAM,
Mary Cameron,	Miss CURTIS,
De Costa's Wife,	Mrs. BROAD,

Office, 3, Bedford-row.

Price 14.)

THE

Dramatic Review.

~~~~~  
" ——— Whose end both at the pit and the box, was, and  
" is, to hold us 'twere the mirror up to nature."

" *Droit et avant.*"

~~~~~  
No. 5.) WEDNESDAY, JAN. 5, 1825. (Vol 2.)

THEATRE-ROYAL.

MARRIED AND SINGLE.

~~~~~  
We are not a little surprized at the repetition of this three-act farce,\* considering that it was received, when first performed, with disapprobation, and that the press, who may be conceived the representatives of the public opinion, declared the production "weary, stale, flat, and unprofitable." We extract the remarks of two of the Newspapers:—

"It (*Married and Single*) seems to be a very stupid sort of production altogether."—*Saunders.*

"It possesses little interest, and is totally destitute of originality."—*Morning Post.*

This production, it appears, had a run at the Hay-market, another proof of the superior taste and discrimination of the London audience.

But to the performance of last night.—We have to speak more favourably than before, of the *Beau Shatterly* of Talbot. This character is evidently a copy of *Lord Ogleby*, we need not say, much inferior to the

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\* A translation from "*Le Celebataire et l'homme marie.*"



original. Calcraft exerted himself considerably in the part of *Melford*. Johnson had little to do in the part of *Feret*. A *Captain O'Rapper*, an Irishman, is introduced, who delivers a challenge personally to the *Beau*, in a sponging-house, and says that having been long confined, "a shot before dinner next day, will be quite refreshing," or something to that effect. Verily most play-wrights have made us a terrible fire-eating set of fellows. We do a *trifle* in that sort of thing, to be sure; but are we particularly distinguished in that way? *Mr. and Mrs. Cramwell* (Laws what a name!) did every justice to the entertainment of their host, *Beau Shatterly*. Mrs. M'Culloch pleased us much as *Mrs. Shatterly*. In old termagants she is generally respectable. Mr. Farren and Miss Jarman, as *Mr. and Mrs. Bickerton*, had scarcely any thing to do; however, that little they did well. We are decidedly of opinion, that Miss Jarman is better calculated for comedy, than more serious performances. However, it appears that every one is not of that opinion; for a writer in a publication, which we lately stumbled on, thus writes:—

"Miss Jarman (whose talent for histrionic personation is indeed respectable) has been too frequently invested with the representation of those "grave and extraordinary characters," which are almost wholly unsuited to her theatrical capability. Miss Jarman is neither characterized by the abstract contemplativeness of the tragic heroine, nor the affected delicatessen or the Comic Donna. But she possesses attributes, by some considered of a superior allotment. Her prepossessing elegance of manner is unconstrained, and seems to emanate from a correspondent sympathy of feeling; while her graceful and gentle deportment bespeaks the absence of romantic zeal or masculine enterprize. In a word, that interesting actress appears to me the natural representative of the female character, neither philosophically serious, nor archly comic. Her natural voice is sober and impressive; but by no means deep or sepulchral; moreover, her gestures are uncharacterized by that excitative violence of manner, which is indispensable to the adequate personification of the agonized spirit.



Thus I conceive her *specially adapted for the performance of serio comic characters*, in which there is neither the excessive zeal of the romantic aspirant, nor the assumptive lenity of the artificial belle."

This is here a glorious jumble of big phrases of which we fear the ill-natured might say, that they are "full of sound and fury signifying nothing." However, as well as we can guess, the writer *means* that Miss Jarman's *forte* is not *genteel comedy*. We most decidedly disagree with him.

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### THE BATTLE OF WATERLOO.

This really *grand* piece followed. The most marked attention was observed by the audience in those scenes in which Mr. Gomersal appeared: his acting is very superior. Mr. Southwell really cuts a most *Billy Button-like* appearance as the *Duke of Wellington*: we venture to suggest to him the propriety of turning in his toes when on horseback. Throughout the night, the gods were tolerably quiet.

We hope for a very superior treat this evening, in the *Don Felix* of Mr. Abbott, and the *Violante* of Miss Jarman.

---

### Mr. MATHEWS,

Commenced and engagement for three nights at Newry, an Monday evening last.

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### Mr. J. RUSSELL.

Mr. J. Russell appeared in the character of *Shylock* at Covent-Garden last week.

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### TO CORRESPONDENTS.

We have received a letter signed, 'D. B.' We have nothing to do with the affair to which he alludes. Our province lies before the scenes, not behind them.



This Evening, Wednesday, January 5, 1825,  
will be performed

# THE WONDER!

Don Felix,  
Don Pedro,  
Don Lopez,  
Col. Briton,  
Frederick,  
Gibby,  
Lissardo,  
Alguazile,  
Donna Violante,  
Donna Isabella,  
Flora,

Mr. ABBOTT,  
Mr. FULLAM,  
Mr. SMOLLET,  
Mr. R. HAMERTON,  
Mr. BRINDAL,  
Mr. WILLIAMS,  
Mr. JOHNSON,  
Mr. JAMES,  
Miss JARMAN,  
Miss CURTIS,  
Mrs. HUMBY,

---

To conclude with the

## BATTLE OF WATERLOO.

Duke of Wellington,  
Duke of Brunswick,  
General Picton,  
Sir A. Gordon,  
Lord Somerset,  
Shaw,  
Corporal Stedfast,  
Molly Molony,  
General Blucher,  
General Bulow,  
Kouac,  
Jean de Costa,  
Bredowski,  
The Emperor Napoleon,  
Bonaparte's favourite Mamaluke,  
Marshal Ney,  
General Vandamme,  
François,  
General Fremont,  
Antoine,  
Mons. Maigre Maladroit,  
Phedora  
Marinette,  
Rose,  
Mary Cameron,  
De Costa's Wife,

Mr. SOUTHWELL,  
Mr. MACKINTOSH,  
Mr. WILSON,  
Mr. EVANS,  
Mr. CLARKE,  
Mr. BARTLETT,  
Mr. JOHNSON,  
Mr. R. HAMERTON,  
Mr. GORTZ,  
Mr. STEINFORT,  
Mr. A. LEE,  
Mr. SMOLLET.  
Mr. NORMAN,  
Mr. GOMERSAL,  
Mons. DUCROW,  
Mr. JACKSON,  
Mr. BUCKLEY,  
Mr. WEDDICOMBE,  
Mr. JAMES,  
Mr. MONTGOMERY,  
Mr. TALBOT,  
Mrs. VAUGHAN,  
Mrs. H. CORRI,  
Miss CUNNINGHAM,  
Miss CURTIS,  
Mrs. BROAD,



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THE  
LIBRARY  
**Dramatic Argus.**

— Whose end both at the first, and now, was, and  
is, to hold as 'twere the mirror up to nature."  
"Droit et avant."

No. 6.) THURSDAY, JAN. 6, 1825. (Vol 2)

**THEATRE-ROYAL.**

**THE WONDER!**

It affords us at all times a pleasure in being enabled to praise, and a pain to be obliged to censure. We would desire as much as possible, when penning our midnight lucubrations, to suppress our critical gall, and be very good-natured. However, considerations of duty to the public, justice to ourselves, and regard for the performers, strike across our mind, and compel us to the "stern path" which we have pursued. Every candid reader of our paper, must in a moment have seen, that in no instance have we advanced opinions which cannot bear the test of close examination, and which are not founded upon reason. Indeed the general approbation with which, we are happy to say, our labours have been honoured, is a flattering proof to this effect, and is more than a recompense for all the "brain sweat" (as Byron has it) which we expend, when most of our worthy fellow-citizens are locked in the chains of the god of sleep.

On the present occasion there is nothing to sour the "milk of human kindness" in our bosom; for the



comedy of *The Wonder* was, generally speaking, very well performed. To the *Felix* of Mr. Abbott, we have to give our most unqualified praise. As we have before remarked, this gentleman has an easiness of manner, an excellence of delivery, and a correctness of conception, which must always insure him a favorable reception. Throughout the whole performance last night, he was excellent. The fond, susceptible, and jealous lover, was admirably portrayed. The scene in the second act, where *Colonel Briton* taps at *Violante's* window, conveyed the suitable irritability and vexation. The scene in the fifth act, in *Violante's* lodging, was also excellent. The whole demands our praise. Fullam seemed, we regret to say, to labour under a severe cold: he was very hoarse. *Colonel Briton* of R. Hamerton was also good. Mr. Hamerton, in addition to his other (*Molly Molony*, &c.) qualifications, is a respectable walking gentleman. Brindal as *Frederick* was tolerable. Williams would have been better in *Gibby*, had he assumed the Scotch dialect a little better. Johnson's *Lissardo* was very good. Smollet's *Don Lopez* was also very well. Of Miss Jarman as *Donna Violante*, we have to speak in the most favourable terms. We occasionally, however, observe a shade of tragedy come across her countenance which is not at all times quite suitable. We hope she will not mix tragedy and comedy together: they will never agree. Thalia and Melpomene are sworn enemies. Miss Curtis has sometimes a kind of sing-song delivery, which is not at all pleasing. We observed this last night: we "pray her to avoid it." Mrs. Daly's melo-dramatic face is but ill suited to comedy. Her acting, however, was not objectionable. We have before said that Mrs. Humby is the Queen of ladies maids: we now repeat the assertion. The part of *Flora* could not be better performed. The applause of the house testifies a concurrence in our opinion.

*The Wonder*, by Mrs. Centlivre, was first produced in 1714. It was revived by Garrick in 1757 with great success and is since occasionally performed.

The Attempt - of this Performer last night in *Felix* was a miserable failure. Then who next? *Horrorum*. *Felix* must have been smothered in the arms of the humiliated intruder.



## THE BATTLE OF WATERLOO.

After so delightful a treat as *The Wonder!* we did not remain to swallow much of the *Battle*. We have already remarked pretty much at large on it.

The house was very well attended. The Pit and Galleries were crowded. A fashionable assembly graced the Boxes.

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Reynolds the Dramatist is about to publish the reminiscences of his life in two volumes. It appears he has long since sold it beforehand. It is supposed they will contain anecdotes of most of the principal authors and actors of the last century.

---

The following remarks on the *Shylock* of Mr. J. Russell, are from a London paper of the 1st instant:—

“It passed muster indeed; and there *were those* in the house who applauded; but there was clearly no decisive impression made. In fact, Mr. J. Russell’s performance betrayed evident marks of his having studied the stage much more than he studied the author. There was nothing of native inspiration in it—no touch of original fire. All was from the school—or from the schools rather: for Mr. R. was not true to one. We know not whether he has been in the habit of courting the cheap applause to be obtained by mimicry and professed imitations—the certain bane of the actor (as an actor) who condescends to indulge in it, but his performance frequently and irresistibly suggested to us the idea.”



This Evening, Thursday, January 6, 1825,  
will be performed

## **INKLE AND YARICO.**

Sir Christopher Curry,  
Inkle,  
Medium,  
Captain Campley  
Trudge,  
Mate,  
Servants,  
Narcissa,  
Wowski,  
Patty,  
Yarico,

Mr. WILLIAMS,  
Mr. A. LEE,  
Mr. JAMES,  
Mr. LARKIN,  
Mr. JOHNSON,  
Mr. SMOLLET,  
Mr. SUTCLIFFE, &c.  
Mrs. H. CORRI,  
Mrs. HUMBY,  
Mrs. JARMAN,  
Miss JARMAN.

---

To conclude with the

## **BATTLE OF WATERLOO.**

Duke of Wellington,  
Duke of Brunswick,  
General Picton,  
Sir A. Gordon,  
Lord Somerset,  
Shaw,  
Corporal Stedfast,  
Molly Molony,  
General Blucher,  
General Bulow,  
Kouac,  
Jean de Costa,  
Bredowski,  
The Emperor Napoleon,  
Bonaparte's favourite Mamaluke,  
Marshal Ney,  
General Vandamme,  
Francois,  
General Fremont,  
Antoine,  
Mons. Maigre Maladroit,  
Phedora  
Marinette,  
Rose,  
Mary Cameron,  
De Costa's Wife,

Mr. SOUTHWELL,  
Mr. MACKINTOSH,  
Mr. WILSON,  
Mr. EVANS,  
Mr. CLARKE,  
Mr. BARTLETT,  
Mr. JOHNSON,  
Mr. R. HAMERTON,  
Mr. GORTZ,  
Mr. STEINFORT,  
Mr. A. LEE,  
Mr. SMOLLET,  
Mr. NORMAN,  
Mr. GOMERSAL,  
Mons. DUCROW,  
Mr. JACKSON,  
Mr. BUCKLEY,  
Mr. WEDDICOMBE,  
Mr. JAMES,  
Mr. MONTGOMERY,  
Mr. TALBOT,  
Mrs. VAUGHAN,  
Mrs. H. CORRI,  
Miss CUNNINGHAM,  
Miss CURTIS,  
Mrs. BROAD,

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*Office, 3, Bedford-row.*



rice 1d.)

THE

# Dramatic Argus.

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"Droit et avant."

No. 7.) FRIDAY, JAN. 7, 1825. (Vol 2.

## THEATRE-ROYAL.

### INKLE AND YARICO.

THIS play, written by Colman the junior, was first performed at the Haymarket, in the year 1787. The scenes of this performance are amusing and the dialogue lively. The story of the hero and heroine of the piece, is told in the eleventh number of the *Spectator*.

Mr. M'Keon assumed the part of *Campy* in place of Mr. Larkin, for whom an apology was made. Of course we must make every allowance for the deficiencies of Mr. M'K. Mr. A. Lee appeared as *Inkle*. We regret that we cannot bestow any commendation on it, (we mean so far as relates to the acting of the part). We fear that most singers entertain a notion, that from their habitual flights into the regions of music, such a substantial matter as a faithful portraiture of human nature, as it exists in this nether world, is quite beneath their attention. Whether this is a *præcept* with them, we cannot say; but certainly it appears most decidedly to be put into practical operation. This is a matter for our most decided regret; and must have the same effect on all who feel an interest in the Drama. Williams, &c.



Curry, was excellent. The truly generous sentiments of the worthy Governor, were given with due point: he was much applauded. The *Trudge* of Johnson also gave universal satisfaction. He was encored in one of his songs. Mr. Johnson is always modest and attentive to his part, and to these circumstances may, in a great degree, be attributed, the favorable reception which he always meets with. Mrs. H. Corri appeared as *Narcissa*. The part does not admit of the display of much talent: she went through it tolerably. *Yarico* was performed by Miss Jarman to the satisfaction of the audience. We hope this lady will remember our observations of yesterday, and forget that there is such a thing as tragedy in the world, when she is performing in comedy. Mrs. Humby does not, of course, appear to advantage in *Wowski*. We said yesterday that she was the *Queen* of ladies' maids; but recollect, reader, we meant on this side the Atlantic: we did not include the woods of America. Mrs. T. Hill pleased us more in this part.—The house was respectably filled, but not crowded.

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The *Battle of Waterloo* followed, and went off as before,

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### MONUMENT TO KEMBLE.

We hear that the design selected for the Monument of John Kemble, is the exhibition of that eminent tragedian, seated in the character of *Cato*—a figure at once suitable to an adequate representation both of the actor and the man.

---

### Mr. WEWITZER.

This veteran of the Stage was released from all human troubles on the morning of Saturday last. He was far advanced in life, and for some years suffered the infirmities generally attendant on such a period. In the prime of his life he was an excellent actor, particularly



in Frenchmen and Jewish characters. Mr. Wewitzer possessed literary talents, but the labours of his profession, while he was able to continue on the Stage, and his infirmities, after he left it, prevented him affording them due cultivation. He was full of anecdotes, particularly of the theatrical kind; and his chief, if not his only subsistence, for many years, was derived from one of those admirable institutions, the THEATRICAL FUNDS. —*Courier of Tuesday last.*

---

### MISS FOOTE.

The *Examiner* has a long and excellent article upon the late melancholy proceedings relative to this unfortunate young lady. The writer bears very heavily upon Colonel Berkeley for his unfeeling treatment of her. There is not a shadow of excuse for his gross neglect, during the time she may be considered to have been under his care, or for his shameful desertion of her, when she most needed his support and countenance. It was lately reported that he had signified his intention of providing comfortably for her; but this it appears was quite unfounded. A provision of this kind, appears to us the only way in which Colonel Berkeley can retrieve himself in the opinion of all who are influenced by feelings of common justice towards the injured and defenceless.

---

### DRURY-LANE THEATRE.

There has been a letter published in the *John Bull*, from a Mr. Montague Corri, complaining that Mrs. M. Corri (we suppose his better half) has been, by some "vile incendiaries," precluded from appearing as *Columbine*, in the present pantomime at Drury-lane. (Mr. Elliston it appears did not want *two Columbines*.) The Editor very sensibly advises Mr. M. Corri to settle the matter peaceably, if possible, as "it adds no lustre to the profession, to see such ludicrous grievances so seriously discussed; it rather injures the respectable members of it, by giving it a character of irresistible absurdity."



This Evening, Friday, January 7, 1825,  
will be performed

## **WAYS AND MEANS.**

Sir David Dunder,  
Random,  
Scruple,  
Paul Peery,  
Tiptoe,  
Waiter,  
Lady Dunder,  
Kitty,  
Harriot,

Mr. W. WILLIAMS,  
Mr. BRINDAL,  
Mr. SOUTHWELL,  
Mr. JAMES,  
Mr. R. HAMERTON,  
Mr. HART,  
Mrs. M'CULLOCH,  
Miss CURTIS,  
Mrs. DALY,

---

To conclude with the

## **BATTLE OF WATERLOO.**

Duke of Wellington,  
Duke of Brunswick,  
General Picton,  
Sir A. Gordon,  
Lord Somerset,  
Shaw,  
Corporal Stedfast,  
Molly Molony,  
General Blucher,  
General Bulow,  
Kouac,  
Jean de Costa,  
Bredowski,  
The Emperor Napoleon,  
Bonaparte's favourite Mamaluke,  
Marshal Ney,  
General Vandamme,  
Francois,  
General Fremont,  
Antoine,  
Mons. Maigre Maladroit,  
Phedora  
Marinette,  
Rose,  
Mary Cameron,  
De Costa's Wife,

Mr. SOUTHWELL,  
Mr. MACKINTOSH,  
Mr. WILSON,  
Mr. EVANS,  
Mr. CLARKE,  
Mr. BARTLETT,  
Mr. JOHNSON,  
Mr. R. HAMERTON,  
Mr. GORTZ,  
Mr. STEINFORT,  
Mr. A. LEE,  
Mr. SMOLLET,  
Mr. NORMAN,  
Mr. GOMERSAL,  
Mr. JACKSON,  
Mr. BUCKLEY,  
Mr. WEDDICOMBE,  
Mr. JAMES,  
Mr. MONTGOMERY,  
Mr. TALBOT,  
Mrs. VAUGHAN,  
Mrs. H. CORRI,  
Miss CUNNINGHAM,  
Miss CURTIS,  
Mrs. BROAD,

---

Office, 3, Bedford-row.



Price 1d.)

# Dramatic Argus.

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“ is, to hold as 'twere the mirror up to nature.”

“ *Droit et avant.*”

No. 8.) SATURDAY, JAN. 8, 1825. (Vol 2.

## THEATRE-ROYAL.

### WAYS AND MEANS.

THIS play of Colman the younger, (compressed into a farce) was performed last evening. In the state in which it was performed, there was little scope for particular ability. Mr. W. Williams' *Sir David Dunder* was excellent. The rest of the performers were, speaking generally, very well. The play (we beg pardon; we mean the farce,) was over at the early hour of eight o'clock. This arrangement was made, we understand, in order to accommodate the *juvenile branches* now in town. We regretted, however, to see the house but thinly attended. It would appear *The Battle* is losing its attraction.

### THE BATTLE.

A very awkward accident occurred in the second act. One of the riders fell from his horse, and was carried off the stage in a senseless state. Generally speaking, the piece went off as before. It was a great mistake to select Mr. Southwell for the part of the *Duke of Wellington* :



he is not suited to the character in any respect. The continued disapprobation of the audience clearly testifies this to be the case.

### ON THE WAY IN WHICH OUR THEATRES ARE LIGHTED, &c.

We have often regretted the unnecessary, and even injudicious glare of light, mostly introduced into the audience part of our Theatres. "They order these matters better" on the continent. In France, Italy, &c. the audience is comparatively in a state of gloom; thereby, the Stage is rendered, what it should in every case be, the proper object of attraction. Our respected friend, *Peter Morris*, M. D. in his *letters to his kinsfolk* from the "Modern Athens," has these apposite and most judicious observations:—

"But the more complete the illumination of the whole house, the more difficult it of course must be to throw any concentrating and commanding degree of light upon the Stage; and the consequence I should think is, that the pleasure which the audience now derive from looking at each other, is just so much taken from the pleasure which, in former times, they had in looking at the performers. There is nothing more evident, than that the Stage *should always be made to wear an appearance, in all respects, as different as possible from the Theatre.* The spectator should be encouraged by all possible arts to imagine himself a complete eaves-dropper, a peeper, and a listener, who is hearing and seeing things that he has no proper right to hear and see. And it is for this reason that, I approve so much of the arrangement usually observed in the French, the German, but most of all, in the Italian Theatres, which, while it leaves the whole audience enveloped in one sheet of dim and softened gloom, spreads upon the Stage and those that tread it, a flood of glory, which makes it comparatively an easy matter to suppose that a curtain which has been drawn up, was a part of the veil



that separates one world of existence from another. In such a Theatre, the natural inclination every one feels, is to be as silent as possible—as if not to betray the secret of an ambush. The attention, when it is drawn at all to the Stage, is drawn thither entirely, and one feels as if he were guilty of a piece of foolish negligence, every moment he removes his gaze from the only point of light on which he has the power to rest it.” In our Theatres, on the contrary, all is alike, dazzle and splendour. “The Dandy of the green-room is not a whit more ridiculous, or a whit better seen, than his double, close by your side, and every blaze of rouge or pearl powder, displayed by the pseudo-belles of the distance, finds its counterpart or rival, on the cheek or shoulder of some real goddess on your fore-ground. In short, if a poor, innocent Partridge, introduced for the first time to a theatrical spectacle, in such a place as this, would, I think, be *not a little at a loss to discover at what part of the house it should be his business to look*. He would of course join in every burst of censure or applause; but he might, perhaps, be mistaken in his idea of what had called forth the clamour. He might take the ogle of Miss —— for a too impudent clap-trap, or perhaps be caught sobbing his heart out in sympathy, with some soft flirtation-scene in the back-row of Lady ——’s side-box.”

---

#### MISS FOOTE.

This lady is at present with her mother at Brighton.

---

#### DER FREISCHUTZ.

We perceive by the *Scotsman* of Saturday last, that *Der Freischutz* has been introduced to the Edinburgh audience, and with considerable success.



This Evening, Saturday, January 8, 1825,  
will be performed

## **KATHERINE & PETRUCHIO.**

Petruchio,  
Baptista,

Mr. FARREN,  
Mr. HAMERTON,

Crumio,  
Tailor,  
Katherine,  
Bianca,  
Curtis,

Mr. JOHNSON,  
Mr. SMOLLET,  
Miss JARMAN,  
Miss WHITMORE,  
Miss EYREBY,

To conclude with the

## **BATTLE OF WATERLOO.**

Duke of Wellington,  
Duke of Brunswick,  
General Picton,  
Sir A. Gordon,  
Lord Somerset,  
Shaw,

Mr. SOUTHWELL,  
Mr. MACKINTOSH,  
Mr. WILSON,  
Mr. EVANS,  
Mr. CLARKE,

Corporal Stedfast,  
Molly Molony,  
General Blücher,  
General Bulow,  
Kouac,

Mr. BARTLETT,  
Mr. JOHNSON,  
Mr. R. HAMERTON,  
Mr. GORTZ,  
Mr. STEINFORT,  
Mr. A. LEE,

Jean de Costa,  
Bredowski,  
The Emperor Napoleon,

Mr. SMOLLET,  
Mr. NORMAN,  
Mr. GOMERSAL,  
Mons. DUCROW,

Bonaparte's favourite Mamaluke,  
Marshal Ney,  
General Vandamme,

Mr. JACKSON,  
Mr. BUCKLEY,  
Mr. WEDDICOMBE,  
Mr. JAMES,  
Mr. MONTGOMERY,

Francois,

General Fremont,

Antoine,

Mons. Maigre Maladroit,

Phedora

Marinette,

Rose,

Mary Cameron,

De Costa's Wife,

Mr. TALBOT,  
Mrs. VAUGHAN,  
Mrs. H. CORRI,  
Miss CUNNINGHAM,  
Miss CURTIS,  
Mrs. BROAD,

Office, 3, Bedford-row.



DUBLIN  
Price 1d.

THE

# Dramatic Argus.

“ ——— Whose end both at the first, and now, was, and  
“ is, to hold as ’twere the mirror up to nature.”  
“ *Droit et avant.*”

No. 9.) MONDAY, JAN. 10, 1825. (Vol 2.)

## THEATRE-ROYAL.

### KATHERINE AND PETRUCHIO,

WHICH is an alteration by David Garrick, from Shakespeare's *Taming of the Shrew*, was performed on Saturday evening. Mr. Farren was the *Petruchio*, and performed his part in a very creditable manner. Johnson's *Grumio* was good. Smollet's *Tailor* was as pitiful and as querulous as the veriest hero of the needle could possibly be. What a profanation it is to place Digges in *walking gentleman* characters: he appears by his awkwardness and constrained manner, to know that he is not suited to such parts. On every account, we hope Mr. Digges will be kept in his proper place. Miss Jarman made an excellent *Katherine*. We are happy in having to say, that we did not perceive a single *shade of tragedy* on her countenance during the whole performance. We are fully impressed with this lady's talents; we have offered such observations as we think should be useful to her, and we are happy to perceive that she profits by them. Miss Whitmore should articulate more distinctly.

### THE BATTLE OF WATERLOO.

The grand battle of Waterloo, or *Vaterloo*, as the French call it, was performed, we believe, for the ninth



time on Saturday evening. There was no change in the cast of characters, excepting Brindal's being appointed as *Corporal Stedfast*, vice Johnson. Although the former's more youthful appearance is better suited to the part, yet as the acting was inferior, and the dialogue given with less point, we regret the change. The alteration of all others most desirable, is in the case of the *Duke of Wellington*. The hisses conferred on *His Grace* on Saturday evening, fully shew the inability of the actor to the part. As the piece is to be repeated another week, (which, by the bye, we did not expect) we would strongly recommend that some efficient performer should be appointed to the character. If the part were not so prominent, we should not have used so much pen, ink, and paper in commenting on it.

The dress circle was fashionably attended. Generally speaking, the house was only tolerably filled.

---

We are happy to perceive that Shakespeare's comedy of *Much ado about Nothing*, is to be produced this week at our Theatre.

---

We perceive that MASSINGER's play of *The Fatal Dowry*, was revived at Drury-lane Theatre, on Wednesday evening last. It has been altered in many parts of the three first acts, and rather more liberty has been taken with the two last. By these changes, it is considered that the play has been considerably improved; and we are happy in being enabled to state, that it met with the most complete success. A London critic has these observations on the performance:—"The manner in which *The Fatal Dowry* was received last night, is a proof that the dramatic taste is still alive in the public. *Mute attention, varied at intervals by judicious applause, and not unaccompanied with tears, bore testimony, in the more interesting scenes, to the power which VIGOROUS WRITING AND VIGOROUS ACTING possess over the mind and heart of an audience.*" This sight was a regale indeed for the lovers of the genuine drama. It is absolutely delightful to see managers gratifying the



public, (and it appears serving themselves) by reviving something legitimate from the *old school*, when the *new* presents so little worthy of any notice. "Vigorous writing and vigorous acting," always will command the mute attention from an audience, and we seldom or never witness an instance in which, when these qualities *are* combined, certain success in every respect is not the result. We earnestly hope that the favorable reception this attempt has had, will be an inducement to the spirited Lessee of Drury-lane, to continue his labours in rescuing many of our excellent old plays from that undeserved oblivion in which they have so long remained, and that other managers will follow an example so well worthy of imitation.

---

Mr. Braham is, we understand, engaged for the next season, by the Lessees of Covent garden Theatre.

---

In one of Goldoni's comedies, called *El Cortesan*, is a scene which, if worked up a little more, would have done honour to Moliere. *El Cortesan*, or the Man of the World, sees two men lying in wait for him, whom he suspects to have been posted by a rival, for the purpose of bastinadoing him. As there was no avoiding them, he makes up his mind to the encounter, accosts them with familiarity, and after charging them with such a volley of civilities as it was impossible to parry, invites them to dinner. Having, as he imagined, carried the outworks, he now comes to the point, and with the same air of frank good-nature, asks them if they had not been hired by such-a-one to cudgel him. They admit it; and he, still in the same vein of familiarity, enquires what they were to be paid for their trouble. "Twenty sequins," was the answer. "Twenty sequins! why, I'll give you forty if you cudgel him." "Not for the world; twenty sequins is the market price, and heaven forbid we should raise it upon so noble a gentleman—we'll do it for twenty, Sir."—"Well! at any rate you'll beat him, and beat him well." "Depend upon it, your Excellence."



This Evening, Monday, January 10, 1825,  
will be performed the tragedy of

## JANE MORE

Duke of Gloster,  
Lord Hastings,  
Earl of Derby,  
Dumont,  
Belmour,  
Jane Shore,  
Alicia,

Mr. CUNNINGHAM,  
Mr. CALVERT,  
Mr. HAMERTON,  
Mr. CALVERT,  
Mr. SOUTHWELL,  
Miss JARMAN,  
Mrs. VAUGHAN,

To conclude with the

## BATTLE OF WATERLOO.

Duke of Wellington,  
Duke of Brunswick,  
General Picton,  
Sir A. Gordon,  
Lord Somerset,  
Shaw,  
Corporal Stedfast,  
Molly Molony,  
General Blucher,  
General Bulow,  
Kouac,  
Jean de Costa,  
Bredowski,  
The Emperor Napoleon,  
Bonaparte's favourite Mamaluke,  
Marshal Ney,  
General Vandamme,  
General Fremont,  
Mons. Maigre Maladroit,  
Phedora  
Marinette,  
Rose,  
Mary Cameron,  
De Costa's Wife,

Mr. SOUTHWELL,  
Mr. MACKINTOSH,  
Mr. WILSON,  
Mr. EVANS,  
Mr. CLARKE,  
Mr. BARTLETT,  
Mr. BRINDAL,  
Mr. R. HAMERTON,  
Mr. GORTZ,  
Mr. STEINFORT,  
Mr. ALLEE,  
Mr. SMOLLET,  
Mr. NORMAN,  
Mr. GOMERSAL,  
Mons. DUCROW,  
Mr. JACKSON,  
Mr. BUCKLEY,  
Mr. JAMES,  
Mr. TALBOT,  
Mrs. VAUGHAN,  
Mrs. H. CORRI,  
Miss CUNNINGHAM,  
Miss CURTIS,  
Mrs. BROAD,

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# THEATRE ROYAL.

~~~~~  
 "—— Whose first, and now, was, and
 "is, to hold as 'twere the mirror up to nature."
 "Droit et avant."
 ~~~~~

No. 10.) TUESDAY, JAN. 11, 1825. (Vol 2.

## THEATRE ROYAL.

◆◆◆  
 JANE SHORE.

THIS tragedy was performed last evening, and really went off with wonderful celerity; for it was only nine o'clock on the falling of the curtain, at the conclusion of the fifth act. There was no particular interest in the performance however, to cause any great wish for any protraction. Indeed, we regret to say, that so far was the whole from giving entertainment, that considerable inattention was manifested during the performance. Mr. Cunningham's *Duke of Gloster* excited great merriment, particularly among the gods, whose risible faculties seemed greatly excited by the *dignified* and *impressive* representation of the "crook-backed tyrant," by Mr. Cunningham. Mr. Calvert appeared as *Lord Hastings*: we have only to repeat our former remarks on his personation of this part. There is a great want of power in his voice—we mean the power of modulation. Mr. Calcraft had very little to do as *Dumont*. He was respectable. Of Miss Jarman we have to speak favourably. This young lady can never offend in her acting. We, however, would never wish to see her removed



from her proper sphere—genteel comedy. Mrs. Vaughan was excellent as *Alicia*. We cannot conclude without making a remark or two on Mr. Barry. This performer, in the affecting scene between *Lord Hastings* and *Alicia*, in the fourth act, stood with the greatest *nonchalance*, “ever and anon” surveying the audience, ceiling, and the floor: in short, there was every thing but what might naturally be expected in a beholder of so heart rending a scene as that we have mentioned. The neglect is really unpardonable.

---

### THE BATTLE OF WATERLOO

Followed, and was much applauded throughout.

The house, with the exception of the Upper Gallery, only poorly attended.

---

The *Sectsman* of the 5th instant, extracts the following from the *Dumfries Courier*:—

On Friday evening, while Mr. Kean was performing the part of Othello, and when just on the point of smothering Desdemona, a certain personage in the pit, wound to the very acme of interest, involuntarily started from his seat, and exclaimed in a tone not less impassioned than Othello himself, “O the rascal! D—— the villain; is he gaun to kill his ain wife!” Had Kean beheld the look and accompanying gestures, with which this was spoken, he might have envied such an unpremeditated burst of natural eloquence; but at all events, it conveyed a compliment to his talents, than which he will, in all probability, never again receive a greater.”

---

We learn that our old favourite, Warde, is again engaged at the Bath Theatre, as appears by a late paper of that town, which has as follows:—



"The *Freischutz* is to be brought forth at our Theatre in the most splendid style, and Braham (to whom the British public is indebted for its production at the English Opera-House) is to be the *Redolph*. Our tragedian, Warde, *Caspar*. We are all on the tiptoe of expectation."

---

LISTON will shortly leave London on a theatrical tour to the west of England. His success at Exeter, last year, was prodigious. Before his return, he will be perform a limited number of nights both at Bath and Bristol. Liston will again embark under the banners of his friend, MORRIS, at the Haymarket Theatre in the summer.

---

CHARLES MATHEWS is expected in London towards the close of the present month; when he will *seriously*, if that be possible, prepare his new entertainment for his metropolitan friends in the spring.

---

### MADAME CATALANI.

It has been reported that Madame Catalani was in treaty for an engagement at the King's Theatre, for this season. We are authorized to state, that there is no foundation whatever for such rumours. The fact is, that she has absolutely renounced the Stage for ever.—*Courier*.



This Evening, Tuesday, January 17, 1825,  
will be performed, the

## POOR GENTLEMAN

|                        |                 |
|------------------------|-----------------|
| Sir Robert Bramble,    | Mr. WILLIAMS    |
| Frederick,             | Mr. ABBOTT,     |
| Sir Charles Cropland,  | Mr. BRINDAL,    |
| Dr. Ollapod,           | Mr. FARLEY,     |
| Stephen Harrowby,      | Mr. JOHNSTON,   |
| Emily Worthington,     | Mrs. HARMAN,    |
| Miss Lucretia Mac Tab, | Mrs. M'CULLOCH, |
| Dame Harrowby,         | Mrs. BROAD.     |

---

To conclude with the

## BATTLE OF WATERLOO.

|                                 |                  |
|---------------------------------|------------------|
| Duke of Wellington,             | Mr. SOUTHWELL,   |
| Duke of Brunswick,              | Mr. MACKINTOSH,  |
| General Picton,                 | Mr. WILSON,      |
| Sir A. Gordon,                  | Mr. EVANS,       |
| Lord Somerset,                  | Mr. CLARKE,      |
| Shaw,                           | Mr. BARTLETT,    |
| Corporal Stedfast,              | Mr. BRINDAL,     |
| Molly Molony,                   | Mr. R. HAMERTON, |
| General Blucher,                | Mr. GORTZ,       |
| General Bulow,                  | Mr. STEINFORT,   |
| Kouac,                          | Mr. A. LEE,      |
| Jean de Costa,                  | Mr. SMOLLET.     |
| Bredowski,                      | Mr. NORMAN,      |
| The Emperor Napoleon,           | Mr. GOMERSAL,    |
| Bonaparte's favourite Mamaluke, | Mons. DUCROW,    |
| Marshal Ney,                    | Mr. JACKSON,     |
| General Vandamme,               | Mr. BUCKLEY,     |
| General Fremont,                | Mr. JAMES,       |
| Mons. Maigre Maladroit,         | Mr. TALBOT,      |
| Phedora                         | Mrs. VAUGHAN,    |
| Marinette,                      | Mrs. H. CORRI,   |
| Rose,                           | Miss CUNNINGHAM, |
| Mary Cameron,                   | Miss CURTIS,     |
| De Costa's Wife,                | Mrs. BROAD,      |

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# THE LANCET ARGUS.

~~~~~  
 "Whose end both at the first, and now, was, and
 "is, to hold as 'twere the mirror up to nature."
 "Droit et avant."
 ~~~~~

No. 11.) WEDNESDAY, JAN. 12, 1825. (Vol 2.)

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## THEATRE-ROYAL.



### THE POOR GENTLEMAN.

THIS comedy was represented last evening, to a tolerably full house. Mr. Abbott appeared as *Frederick*, and acquitted himself as he has always done—much to the satisfaction of the audience. Throughout the duel scene he was excellent, and was much applauded. The *Sir Robert Bramble* of Williams, is well known to our readers. We need not say that his performance was very respectable. Of Mr. Farren's *Doctor Ollapod*, we cannot speak very favorably: he did not hit off the points with much of genuine force or felicity. There was none of that easiness about his personation, which used to please us in Mr. J. Russell's delineation of the character. Mr. Farren was admirably dressed for the part. Mr. Brindal made but a very lachrymose *Sir Charles Cropland*. There was none of that life about his performance, which should distinguish the *bon vivant*. In fact, Mr. Brindal was very mediocre in this part—far inferior to M<sup>r</sup>Carthy. Cunningham was absolutely excellent as *Humphry Dobbins*. There was all the crackiness and roughness suitable to the part. He



both looked and acted the part to our full approbation. How different a figure a man cuts when placed in a character suited to his powers, compared with what he appears when out of his element. This is particularly applicable to Mr. Cunningham, as will be seen by comparing our remarks of yesterday and to-day. Johnson's *Stephen Harrowby* is excellent. We cannot, however, come into the opinion, that the long *pig-tail* which he has extended out from the back of his head, is perfectly like any military characters who have figured in this part of the world, yeleft *Great Britain and Ireland*. On the whole, his performance was very superior. Mr. Hamerton performed the part of *Lieutenant Worthington*. We cannot say much for his performance. There was very little of that feeling which the part admits, and even demands. Miss Jarman performed the part of *Emily Worthington*. We need scarcely say, that she went through her part most creditably. We cannot bestow any praise on the *Miss Lucretia Mactab* of Mrs. M'Culloch. She did not at all fulfil the *beau ideal* of the character. We fancy something very different from the plump rotundity of Mrs. M'Culloch, in reading the part of *Miss Lucretia*. By the bye, we do not think it was exactly decorous in Mr. Farren to place his arm over the shoulder of *Miss Lucretia*, when accompanying her on her perambulations through *Sir Charles Cropland's park*—Oh! fie! Mr. Farren, The *Poor Gentleman* was written by Colman, the younger, and first produced at Covent-Garden, in the year 1802.

### THE BATTLE OF WATERLOO.

The grand and magnificent battle of Waterloo followed. Gomersal's *Bonaparte* was loudly applauded. This performer's costume is most exact. We are informed by a gentleman who has seen Napoleon, that the dress is extremely correct, even to the plain grey surtout,



which is precisely similar to that which the late Emperor of the French used to wear.

The audience were much annoyed during the play, by the crying of a child in the Upper Gallery. Mr. Abbott addressed the audience, and said, that if the persons would be so good as to retire, their money would be returned at the door. However, the persons had not the sense of decency to leave the house, and accordingly the respectable part of the audience was much annoyed and displeased.

---

We have much pleasure in extracting the following, from a London paper of Saturday last:—

DRURY-LANE.—The *Fatal Dowry* was repeated last night, and the performers in general seemed to be more familiar to the language, and more easy in their characters. The more this masterly play is heard, the stronger will be its impression. The sentiments are natural, many of the scenes very pathetic, and the whole excites a deep interest. It excited great attention and much applause during the representation.

---

Mrs. and Miss Foote are continuing their stay at Brighton, and much curiosity has been manifested to obtain a sight of the latter at the Theatre, where she has occupied a box every night, we believe, since our last. We hear that Miss Foote is engaged at Covent-Garden, and will make her first appearance at that Theatre, in about a fortnight.—*Brighton Gazette*.

---

In justice to Mr. Elliston, it is proper to mention, that he made an annual allowance to the late Mr. Wewitzer, during many of his latter years. This is the more liberal on the part of Mr. Elliston, as Mr. Wewitzer, we understand, was never a performer under his management.—*Sun*.



This Evening, Wednesday, June 10th, 1841

will be performed

## THE MARRIAGE OF FIGARO

Count Almaviva,  
Figaro,  
Fiorello,  
Antonio,  
Cherubino,  
Basil,  
Countess Almaviva,  
Susanna,

Mr. FARNET,  
Mr. A. LEE,  
Mr. McKEN,  
Mr. JOHNSON,  
Mrs. HUMPH,  
Mr. BROUGH,  
Mrs. H. GORRI,  
Miss FORDE,

To conclude with the

## BATTLE OF WATERLOO.

Duke of Wellington,  
Duke of Brunswick,  
General Picton,  
Sir A. Gordon,  
Lord Somerset,  
Shaw,  
Corporal Stedfast,  
Molly Molony,  
General Blucher,  
General Bulow,  
Kouac,  
Jean de Costa,  
Bredowski,  
The Emperor Napoleon,  
Bonaparte's favourite Mamaluke,  
Marshal Ney,  
General Vandamme,  
General Fremont,  
Mons. Maigre Maladroit,  
Phedora  
Marinette,  
Rose,  
Mary Cameron,  
De Costa's Wife,

Mr. SOUTHWELL,  
Mr. MACKINTOSH,  
Mr. WILSON,  
Mr. EVANS,  
Mr. CLARKE,  
Mr. BARTLETT,  
Mr. BRINDAL,  
Mr. B. HAMERTON,  
Mr. GORTZ,  
Mr. STEINFORT,  
Mr. A. LEE,  
Mr. SMOLLET.  
Mr. NORMAN,  
Mr. GOMERSAL,  
Mons. DUCROW,  
Mr. JACKSON,  
Mr. BUCKLEY,  
Mr. JAMES,  
Mr. TALBOT,  
Mrs. VAUGHAN,  
Mrs. H. CORRI,  
Miss CUNNINGHAM,  
Miss CURTIS,  
Mrs. BROAD,

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DEUBLIN  
LIBRARY  
Argus.

"...end them at the first, and now, was, and  
"is, the mirror up to nature."  
"Droit et avant."

No. 12.) THURSDAY, JAN. 13, 1825. (Vol 2.)

THEATRE-ROYAL.

THE MARRIAGE OF FIGARO,

Was performed yesterday evening, and on the whole, was calculated to give much satisfaction. The music of this piece is so delightful, that if seconded by any sort of respectable acting, it is sure to please. Mr. Farren as *Count Almaviva*, was very respectable. Mr. A. Lee is deserving of favorable mention. In *Figaro*, he was more animated than is usual with him: he perceives, we should hope, that singing is not the sole and only requisite of an actor. Nothing can be more evident, than that the performer who combines good singing and good acting together, is twice as valuable as him who only possesses one of these acquirements. Mr. M'Keon makes no attempt (or at least nothing that can be called an attempt) at acting: he is the same in every character. We hope he has too much good sense, to fancy that the audience prefer seeing him the part of Mr. M'Keon, to that part which he is advertised to assume. We hope to witness some improvement in this quarter. Johnson's *Antonio*, the drunken gardener, is well known to our readers, as being excellently sus-



tained. He looked the old votary of Buechus admirably, who hit on so ingenious a method of "cheating the d—I in the dark," as to substitute a *Scotch* pint (two quarts) for that of his own country, to which he was restricted. Mr. Brough appeared as *Basil*: he did not appear quite *at home* in the part. Of his singing we have only to reiterate our former opinion, that it is very fair. He performs this evening in the *Castle of Andalusia*, for the second time. In his last performance in this piece, he gave very considerable satisfaction. Miss Forde sang with great sweetness, taste, and judgment. This lady's *Susannah*, is one of her best efforts. Mrs. Humby as the Page, was very amusing. Mrs. H. Corri as the *Countess* was respectable.

The *Battle of Waterloo* concluded the evenings entertainments. The house was pretty full.

---

### THE UPPER GALLERY.

There was some very indecorous conduct in this part of the house. Part of the performance was totally lost to the respectable portion of the audience, by this shameful conduct. How absolutely shocking it is, to have the mind distracted and annoyed in this way, when it would fain direct its whole attention to such delightful music as that of the *Marriage of Figaro*. We cannot keep our temper when we think of it. The fellows who interrupted the performance last night, were removed, we hope by the police, and that they will be severely punished. Reasoning is thrown away on such people.

---

We find the following notification in a morning paper of yesterday, and feel a peculiar pleasure in observing so strong a manifestation of the sustained activity of our new manager. Mr. Abbott, we have no doubt, will be amply recompensed for his unceasing exertions to supply the citizens of Dublin with novelties. He certainly deserves every success:—

"There are several novelties in preparation at Hawkins'-street amongst the first will be "Presump-



tion; or, Fankenstein," in which Miss Forde will appear; after which we are to have *Der Freyschutz*, in which our established favourite, Mr. Phillips, will sustain the prominent part.

---

### NEWRY THEATRE.

Wednesday evening last, was announced for the second appearance of Mr. Mathews, and at half past seven o'clock, (the usual hour for commencing) there were only about 150 persons in the house. The curtain did not rise till about nine o'clock, when some of the audience who had previously manifested their unqualified disapprobation of the delay in the performance, called on the manager to make an apology—a call which was promptly attended to by Mr. Clarke, who appealed to their good sense and generosity for a justification of the delay complained of. He then briefly stated, that having prevailed on Mr. Mathews, a gentleman universally esteemed as the first\* performer of the age, to perform a few nights in Newry, he did expect to have met a reception very different from that which he experienced. Mr. Mathews, he said, had not been accustomed to perform to almost empty boxes—and he (Mr. C.) had great difficulty in persuading him to appear at all that evening. Situated as he was, he had only to add, that should any further disapprobation be evinced, Mr. M. would not appear, and he (Mr. C.) would be obliged, though very reluctantly, to dismiss audience and close the Theatre. Mr. Clarke's address was received with much approbation. Mr. Mathews immediately afterwards appeared, and was welcomed with loud plaudits. The entertainment called "The youthful days of Mr. Mathews," then proceeded, and in candour we are bound to say, that the performance was as little satisfactory to the audience, as we are persuaded it was to the performer himself. The *cluse* is obvious.—*Telegraph*.

---

\* This was going a little too far.—ED. D. A.



This Evening, Thursday, January 13, 1825,  
will be performed, the

## CASTLE OF ANDALUSIA.

|                 |                 |
|-----------------|-----------------|
| Don Alphonso,   | Mr. LARKIO,     |
| Don Scipio,     | Mr. FULLEY,     |
| Don Fernando,   | Mr. M'KEON,     |
| Don Cæsar,      | Mr. BROUGH,     |
| Don Juan,       | Mr. JAMES,      |
| Spado,          | Mr. SMOLLET,    |
| Philippe,       | Mr. A. LEE,     |
| Pedrillo,       | Mr. JOHNSON,    |
| Donna Victoria, | Mrs. H. CORRI,  |
| Donna Lorenza,  | Miss FORDE.     |
| Dame Isabel,    | Mrs. M'CULLOCH, |

---

To conclude with the

## BATTLE OF WATERLOO.

|                                 |                  |
|---------------------------------|------------------|
| Duke of Wellington,             | Mr. SOUTHWELL,   |
| Duke of Brunswick,              | Mr. MACKINTOSH,  |
| General Picton,                 | Mr. WILSON,      |
| Sir A. Gordon,                  | Mr. EVANS,       |
| Lord Somerset,                  | Mr. CLARKE,      |
| Shaw,                           | Mr. BARTLETT,    |
| Corporal Stedfast,              | Mr. BRINDAL,     |
| Molly Molony,                   | Mr. R. HAMERTON, |
| General Blucher,                | Mr. GORTZ,       |
| General Bulow,                  | Mr. STEINFORT,   |
| Kouac,                          | Mr. A. LEE,      |
| Jean de Costa,                  | Mr. SMOLLET.     |
| Bredowski,                      | Mr. NORMAN,      |
| The Emperor Napoleon,           | Mr. GOMERSAL,    |
| Bonaparte's favourite Mamaluke, | Mons. DUCROW,    |
| Marshal Ney,                    | Mr. JACKSON,     |
| General Vandamme,               | Mr. BUCKLEY,     |
| General Fremont,                | Mr. JAMES,       |
| Mons. Maigre Maladroit,         | Mr. TALBOT,      |
| Phedora                         | Mrs. VAUGHAN,    |
| Marinette,                      | Mrs. H. CORRI,   |
| Rose,                           | Miss CUNNINGHAM  |
| Mary Cameron,                   | Miss CURTIS,     |
| De Costa's Wife,                | Mrs. BROAD,      |

Office, 3, Bedford-row.



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**LIBRARY**  
**THE**  
**DRAMA SOCIETY**  
**Argus.**

~~~~~  
" ——— and both at the first, and now, was, and
" is, to hold us 'twere the mirror up to nature."
" Droit et avant."

~~~~~  
No. 13.) FRIDAY, JAN. 14, 1825. (Vol 2.

**THEATRE-ROYAL.**

~~~~~  
THE CASTLE OF ANDALUSIA,

Was performed last evening to a tolerable house. Johnson and Smollet as *Pedrillo* and *Spado*, kept the audience in constant laughter. Messrs. M'Keon and Larkin were tolerable. The latter's song of the "Young and-blooming Bride," was applauded. Mr. Brough was respectable. Miss Forde's songs were given with that lady's usual taste and talent. We need scarcely say, that she received the approbation of the audience. We would beg to recommend to her the propriety of articulating her words more distinctly, when singing. This would make her songs every thing we could wish. We regret that we cannot give our entire approbation to Mrs. H. Corri's *Donna Victoria*. In fact, it was altogether rather *mediocre*. This lady's voice is not by any means of the first quality; it wants richness. Mrs. M'Culloch was tolerable as *Dame Isabel*.

THE BATTLE OF WATERLOO

Followed. We are happy to say, the Upper Gallery was tolerably quiet.

ELLISTON AND THE GLASSBLOWERS.

Thursday morning, two decent looking men applied before Sir R. Birnie, to ask his advice on the present disagreeable situation in which they stood, relatively to Mr. Elliston. That gentleman, as proprietor and manager of Drury-lane Theatre, engaged them to walk in the new Christmas pantomime. They were glass-blowers, and they were to be ornamented and dressed as if they were taking their annual walk. Mr. E. had spoken to the two principals of the company, and at his request they engaged thirty of their companions in the undertaking. Accordingly on the appointed day, the whole forty went to the Theatre at the usual time of rehearsal, and were ushered in upon the stage. Mr. Elliston then stepped forward and addressed them nearly to the following effect:—"Gentlemen Glass-blowers, you are to have the honour of appearing in the new pantomime, when I propose that you should walk full dressed across the stage. There are forty of you here now; but unless I can make assurance doubly sure, and be certain that forty will attend every evening as long as the pantomime runs, it will be no advantage to me. Thirty-nine will not do. Forty I want, and forty I must have. (The voices of the glass-blowers here interrupted him, by expressing their consent to his wishes) Now then, gentlemen, to the point in which *you* are interested—I mean the remuneration you are to receive. You shall have very high salaries. I wish not to vaunt my own generosity: that is sufficiently known. You shall have a shilling a-night!" Here the oration ended. Mutual satisfaction was expressed, and the glass-blowers appeared on the first night of the pantomime. When they had finished their task, they were dismissed without being informed that the next day they would be required at the usual time. They went to the Theatre in the morning, according to appointment; but instead of being allowed to rehearse, Mr. Dunn told them that Mr. Elliston had requested him to inform them that their attendance was no further required. No other explanation could be obtained. Mr. Dunn said he would pay

them for the one night they had appeared, but no more. This they would not accept, as they required a week's salary. Under the circumstances, they wished to know what course to pursue.—Sir R. Birnie advised them to summons Mr. Elliston to the Court of Conscience, where they could easily try the question. The glass-blowers expressed their thanks for his worship's kindness, and then left the office, promising to adopt the mode pointed out by him.—*London Paper.*

Mr. Young of Covent-garden Theatre, is among the arrivals at the Marine Hotel. Indisposition, we regret to state, has induced this gentleman's visit.—*Brighton Paper.*

Masquerades.—One of these entertainments took place last night at the Argyll Rooms; and as it was the first for the season, it was most numerously attended. Some of the characters were occasionally very ludicrously grouped together, as regarded their contrast or relation; as for instance, a Turkish Grand Vizier was seen to walk arm in arm with two Greek seamen; while the Devil, the Pope, a Methodist preacher, and a Nun, were inseparable during the evening. Many others might be mentioned equally curious. The festivities did not terminate until an advanced hour in the morning.—*Globe of Tuesday last.*

We perceive that the *Fatal Dowry*, as now performing, has been published in London by Dolby.

TO OUR READERS.

On Monday next, our FIRST VOLUME will be ready for delivery. It will be embellished with a superior engraving (by BROCAS) of Madame Vestris, with a full index. A title-page, &c. may now be had by Subscribers, on application at our Office.

This Evening, Friday, January 14, 1825,
will be performed (1st time these 2 years) the

FOUNDLING of the FOREST.

Count de Valmont,
Baron Longueville,
Florian,
Bertrand,
L'Eclair,
Unknown Female,
Geraldine,
Monica,
Rosabelle,

Mr. CALVERT,
Mr. SOUTHWELL,
Mr. FARREN,
Mr. CALCRAFT,
Mr. SMOLLET,
Mrs. VAUGHAN,
Miss CURTIS,
Mrs. McCULLOCH,
Mrs. HUMBY,

In Act 2.—A Dance by Master and Miss St. Pierre.

To conclude with the

BATTLE OF WATERLOO.

Duke of Wellington,
Duke of Brunswick,
General Picton,
Sir A. Gordon,
Lord Somerset,
Shaw,
Corporal Stedfast,
Molly Molony,
General Blucher,
General Bulow,
Kouac,
Jean de Costa,
Bredowski,
The Emperor Napoleon,
Bonaparte's favourite Mamaluke,
Marshal Ney,
General Vandamme,
General Fremont,
Mons. Maigre Maladroit,
Phedora
Marinette,
Rose,
Mary Cameron,
De Costa's Wife,

Mr. SOUTHWELL,
Mr. MACKINTOSH,
Mr. WILSON,
Mr. EVANS,
Mr. CLARKE,
Mr. BARTLETT,
Mr. BRINDAL,
Mr. R. HAMERTON,
Mr. GORTZ,
Mr. STEINFORT,
Mr. A. LEE,
Mr. SMOLLET,
Mr. NORMAN,
Mr. GOMERSAL,
Mr. JACKSON,
Mr. BUCKLEY,
Mr. JAMES,
Mr. TALBOT,
Mrs. VAUGHAN,
Mrs. H. CORRI,
Miss CUNNINGHAM,
Miss CURTIS,
Mrs. BROAD,

Price 1d.)

THE
LIBRARY
OF
Dramatic Authors.

“ ——— Whose end began the first, and now, was, and
is, to hold as true the mirror to nature.”

No. 14.) SATURDAY, JAN. 15, 1825. (Vol 2.)

THEATRE-ROYAL.

THE FOUNDLING OF THE FOREST.

THIS melo-dramatic play was represented last evening, for the first time, these two years. It is of considerable interest: in fact, the whole merit of the piece consists in the very superior manner in which the incidents are arranged. Some of the situations are very striking. The delineation of character was evidently not the author's object: he intended and has succeeded in producing a performance, which should keep the minds of his audience "erect" (as Burke has it) with curiosity and a feeling of interest, for the *denouement* of the plot.

Mr. Calvert appeared as the *Count de Valmont*, and we regret to say, that his performance neither pleased us nor the audience. Disapprobation was occasionally evinced. Mr. Calvert's personation was devoid of that solemn tone of deep-rooted feeling, which should be the leading quality in the part. From this deficiency, the interesting scene between *de Valmont* and *Florian* in the second act, had not that impressive effect which it admits, and which we well recollect Warde used strongly to impart to it. Mr. Calcraft's voice seems to

be extremely limited in its powers, and unfortunately his face is not at all expressive: therefore, in attempts at the sublime, he should dread the ridiculous; they are divided only by a very narrow boundary. On the whole, we regret to perceive that this gentleman is not *making way* in the favour of the Dublin audience. Mr. Calcraft's *Bertrand* was a respectable performance. The *Florian* of Mr. Farren, was also very fair. We have to speak more favourably of the *Longueville* of Mr. Southwell, than of any character we have seen him in for some time. Smollet's *L'Eclair* was very respectable: his song of the "Landlady of France," was encored. James made a good *Gaspard*. Of Mrs. Vaughan as the *Unknown Female*, we have to speak in terms of strong approbation: she did every thing for the part. Beware, Miss Curtis, of the *sing-song* delivery. Mrs. Humby was as full of life as usual in *Rosabelle*. We particularly entreat their High mightinesses, the gods, to be a little more merciful in their *encores*. They showed very little of this feeling for Mrs. Humby or any one else last night. They should recollect that as *Irishmen*, (whose gallantry and devotion to the sex is so well known) they should maintain their national character; and where have they a better opportunity than at the Theatre? Mrs. M'Culloch was very respectable as the guarrulous old *Monica*. The *Foundling of the Forest* was written by W. Dimond, and first performed in 1809.

THE BATTLE OF WATERLOO,

For the last time but two, followed.

Mr. Macready has been so alarmingly ill, that on Monday evening his life was despaired of. He was said to be out of danger last night. His attack was bilious, and to a degree so violent, that his physicians give no hope of his returning to his professional duties for six

weeks. The run of the new tragedy is thus unfortunately stopped.—*Courier of Wednesday last.*

A new tragedy called, *Orestes*, has just been read in in the green-room of Covent-garden Theatre, and rep or speaks most favourably of its merits. Charles Kemble is the hero of the play, and Mrs. Bartley the matronly heroine. The managers are so sanguine relating to the success of this tragedy, that that they have engaged a distinguished artist to superintend the scenery and dresses, both of which are to be most splendid and in perfect costume.

Miss Foote has made her appearance at Covent-garden, and was most enthusiastically received. The part of *Ophelia* which was selected for the occasion was most appropriate. It appears by a London paper, received yesterday, that the arrangements between this lady and the managers of Covent-garden Theatre, are concluded to their mutual satisfaction; and on Tuesday evening next, Miss Foote will perform *Letitia Hardy* in the *Belle's Stratagem*

When Kean paid his last visit to Ayr, his performance of *Othello* happened to be the subject of conversation in a shop, when a butcher who was present asked very gravely whether Mr. Kean spoke all he said out of his own head, or if learned it from a book? Being told how the thing was, he exclaimed against paying to hear a man repeat what every one who could read might do as well himself; an objection which was met by some one, observing that the actor "did not only recite the play, but he delineated the various passions which belonged to the character." Passions! passions!" cried he of the knife, "gang to the fish-market if you want to see the passions; that's the place for passions!"—*Ayr paper.*

TO THE PUBLIC.

On Monday next, our FIRST VOLUME will be published; it will be embellished with a superior engraving (by BROOKS) of Madame Vestris, with a full index.

This Evening, Saturday, January 13, 1825,
will be performed

THE WONDER!

Don Felix,
Don Pedro,
Don Lopez,
Col. Briton,
Frederick,
Gibby,
Lissardo,
Alguazile,
Donna Violante,
Donna Isabella,
Flora,
Inis,

Mr. ABBOTT,
Mr. FULLAM,
Mr. SMOLLET,
Mr. HAMERTON,
Mr. BRINDAL,
Mr. WILLIAMS,
Mr. JOHNSON,
Mr. JAMES,
Miss JARMAN,
Miss CURTIS,
Mrs. HUMBY,
Mrs. DALY.

*After which will be produced (1st time) an Equestrian
Interlude, composed and arranged by M. Ducrow,
called The*

PERSIAN PRINCE, AND EQUESTRIAN TALISMAN.

Illustrating in a variety of feats, the sagacity and
obedience of the Beautiful

TURKISH MARE, BIDD;

as also of the little horse

HARLEQUIN, & C.

To conclude with the Revived Farce of

ANIMAL MAGNETISM.

Marquis de Lancy,
La Fleur,
Doctor,
Jeffery,
Picard,
Francois,
Constantia,
Lisette.

Mr. R. HAMERTON,
Mr. FARREN,
Mr. W. WILLIAMS,
Mr. JOHNSON,
Mr. TURNER,
Mr. O'ROURKE,
Miss CURTIS,
Mrs. HUMBY.

Office, 3, Bedford-row.

Price 1d.)

DUBLIN THE DUBLIN ARGUS.

~~~~~  
" ——— We send both at the first, and now, was, and  
is, to hold there the terror up to nature."  
"Dreadful!"

~~~~~  
No. 15.) MONDAY, 11th MAY 1825. (Vol 2.

THEATRE ROYAL

THE WONDER!

WE were much surprized on entering the Theatre on Saturday evening, to behold but a very poor house; for, though the Boxes were pretty well, and even fashionably filled, the other parts of the house presented but a very meagre assemblage. The entertainments certainly presented a rich and varied treat, in which the admirers of the legitimate drama and genteel comedy, and of more corporeal exhibitions, and the feats of horses, might be expected to find a very respectable supply, which would be suited to their opposite taste. So far as the former (i. e. the comedy) went, we believe all parties were satisfied; but with respect to the latter, (the horses) we believe no party was satisfied.

We think now that we hear the sober reader exclaim, —Ho! ho! here is fine work! What has happened to our poor friend of the ARGUS? why he used to be as methodical and as regular as the parish clock; but see here how he dashes at once *pell-mell* into the subject, and talks of the comedy and the horses all in one sentence. Lack-a-day! well, wonders will never cease. The EDITOR answers:—

Gentle, sober, and considerate reader! remember Laurence Sterne; remember *Tristram Shandy*; remember our old friend, Rabelais, and oh! excuse he

digressions and immethodical lucubrations of their humble admirer of the ARGUS. This appeal, in all conscience, will not be without effect, and the aforesaid Master Schersides will, we "guess," be satisfied.

But to *The Wonder! A Woman keeps a Secret*. Mrs. Centlivre has been satirical on her own sex in this title: she, however, shews clearly that the fair-sex *can* keep a secret, when a strong motive exists for their so doing. One thing is, however, certain, that Mrs. Centlivre is, in herself, one of the standing proofs of the superiority of mind enjoyed by many of the fair-sex. We could most heartily wish, that some one "of the lords of the creation," would, in these days, produce a dramatic work, which might bear comparison in merit to *The Wonder!* We fully agree with a celebrated critic, who thus expresses himself:—"Very few I believe, who have been present at its representation, ever departed from the Theatre dissatisfied with the writer of it."

+ Mr. Abbott as *Felix*, was as correct, as expressive, and as gentleman-like as we could wish. His dress was very superb. Fullain's *Don Pedro* was good. Smollet's *Don Lopez* was also very fair. Mr. Hamerton's *Colonel Briton* was respectable. Brindal was only tolerable as *Frederick*. We would suggest to him the propriety of thinking more of his part. We can never fancy any performer attentive to his part, when he is taking a survey of the audience. Johnson is, in this respect, an example worthy of imitation. During the time he is on the stage, he never seems to think of any thing but his part. Mr. Johnson seems to have the proper feeling, and acts as if there was no such thing as an audience beholding him. This is as it should be. In *Lissardo*, we need not say he was excellent. Williams' *Gibby* would
+ be good, if he could assume the dialect better. Miss Jarman's *Donna Violante*, was replete with that lady's usual ease and gracefulness of deportment. It is shocking to think of removing her from genteel comedy, in which she is very superior. Some persons in the Galleries, actuated by any thing but a gentleman-like feeling, assailed Miss Curtis by their hisses during the

+ Williams was excellent But Abbott was below mediocrity — He does not understand the character of Don Felix which is a highly polished young nobleman — poor Abbott — he should not attempt to imitate the manner of Hyacinth.

evening. This lady is very correct in her acting, and is extremely modest in her demeanour. This being the case, we cannot account for so unmanly an attack. We hope not to have occasion again to recur to so unpleasant a topic. Mrs. Humby's *Flora* was very lively and pleasing.

After the play, we had an *entertainment* called the *Persian Prince*, (but why so called, we cannot tell; except from the circumstance of a hero with a pipe in his mouth about two yards long, having overseen the classic display,) which was the most silly attempt at any thing like dramatic, or any other *effect*, we have ever seen. Perhaps our feeling of disappointment would not have been so great, had we not seen the piece announced as "the fruit of (M. Ducrow's) *indefatigable search after novelty*!" There were two horses that walked on their hind legs, and a poney that was raised to the dignity of regaling at the same table with two of the biped race. This little animal conducted himself with real *Chesterfieldian politesse*, and really munched his share of an apple-pye with great propriety. This was the wonderful result of the *indefatigable search after novelty*! The whole thing reminded us strongly of the *Mountain in Labour*.

ANIMAL MAGNETISM.

This piece was revived. We think its merit so very slender, that it might as well have been allowed to remain in obscurity. W. Williams' application of the magnetic fluid caused universal laughter. All the performers exerted themselves for the piece. There was, however, considerable disapprobation manifested.

R. Hamerton in announcing the performance for this evening, made a famous *bull*, (excusable, we suppose, in an Irishman). He said, "Ladies and gentlemen, to-morrow evening," &c. This caused no small share of merriment. A gentleman in the box with us, remarked that Mr. Hamerton was transporting us to the meridian of Paris.

ERRATA.—In our last, Page 58, last line for "*Mr Calcraft*," read *Mr. Calvert*.

This Evening, Monday, January 17, 1825,

WILL BE PERFORMED,

THE IRON CHEST.

Sir Edward Mortimer,
Fitzharding,
Wilford,
Rawbold,
Adam Winterton,
Sampson,
Armstrong,
Orson,
Lady Helen,
Blanch,
Barbara,

Mr. CALVERT,
Mr. CUNNINGHAM,
Mr. SOUTHWELL,
Mr. HAMERTON,
Mr. SMOLLET,
Mr. JOHNSON,
Mr. McKEON,
Mr. BROUGH,
Mrs. DALY,
Mrs. HUMBY,
Mrs. H. CORRI.

To conclude with the

BATTLE OF WATERLOO.

Duke of Wellington,
Duke of Brunswick,
General Picton,
Sir A. Gordon,
Lord Somerset,
Shaw,
Corporal Stedfast,
Molly Molony,
General Blucher,
General Bulow,
Kouac,
Jean de Costa,
Bredowski,
The Emperor Napoleon,
Bonaparte's favourite Mamaluke,
Marshal Ney,
General Vandamme,
General Fremont,
Mons. Maigre Maladroit,
Phedora
Marinette,
Rose,
Mary Cameron,
De Costa's Wife,

Mr. SOUTHWELL,
Mr. MACKINTOSH,
Mr. WILSON,
Mr. EVANS,
Mr. CLARKE,
Mr. BARTLETT,
Mr. BRINDAL,
Mr. R. HAMERTON,
Mr. GORTZ,
Mr. STEINFORT,
Mr. A. LEE,
Mr. SMOLLET,
Mr. NORMAN,
Mr. GOMERSAL,
Mons. DUCROW,
Mr. JACKSON,
Mr. BUCKLEY,
Mr. JAMES,
Mr. TALBOT,
Mrs. VAUGHAN,
Mrs. H. CORRI,
Miss CUNNINGHAM,
Miss CURTIS,
Mrs. BROAD,

Office, 3, Bedford-row.

THE Dramatic Argus.

— Whose end both at the first, and now, was, and
is, to hold as 'twere the mirror up to nature."
"Droit et avant."

No. 16.) TUESDAY, JAN. 18, 1825. (Vol 2.)

THEATRE-ROYAL.



THE IRON CHEST.

THIS play, written by George Colman, the younger, was first produced at Drury-lane in 1796. On its first production, it was not successful. Mr. Colman thought proper, in a very severe preface, to attribute this failure to Mr. Kemble, who played the principal character: he, however, changed his opinion, and suppressed this edition. The play is since occasionally performed.

The *Sir Edward Mortimer* of last night, was sustained by Mr. Calvert. It has been always with regret that we have censured any performer: our wish points completely the other way; but we always have done, and always shall do justice to every party in our observations. It is in the spirit of these feelings we have heretofore made our observations, and have been compelled to object to Mr. Calvert's acting. He has been engaged as the first tragic performer: he has been placed in the highest range of characters, and we must say, that his abilities and natural qualifications do not appear to make good his title to the assumption of the parts in which he has been placed, and consequently not to that of leading actor on our metropolitan stage. These are not our opinions only; the audience and the other members of the press, (the representatives of the public,) have coincided exactly in these sentiments. This gentleman might be respectable and even better in a secondary

range of characters, and really it is a matter of some surprize to us, that Mr. Abbott's discrimination has not discovered the necessity that exists for the engagement of some other performer, who shall creditably support the leading tragic characters. We hope soon to see a change in this quarter.

Of Mr. Calvert's *Sir Edward*, we cannot speak favorably. There was none of that strength and feeling which we have seen imparted to the character. In a word, there was nothing calculated to arrest the attention of the audience, and they were, therefore, any thing but attentive. The gods, with less of politeness, occa-indulged in a horse-laugh. Our readers will give us credit when we say, that we contemplated all this much "more in sorrow than in anger." It is just such a scene as would be likely to throw an admirer of the legitimate drama into despondency. Cunningham's *Fitzharding* was very fair. We cannot say much for Hamerton's *Ranbold*. Smollet's *Adam Winterton* was respectable. Johnson as *Sumpson* acquitted himself excellently. Of Southwell's *Wilford* we cannot speak in terms of commendation. There is generally a self-complacent smile on this performers physiognomy, which is absolutely an antidote to any thing like pathos. This was but too clear last night. In the scene in the second act, where *Sir Edward Mortimer* confesses his guilt, we observed this particularly. Of Mr. Southwell's singing, we shall say—*nothing*. Mr. Brough's *Orson* would have been better, if a little more rough and uncouth: it was too much civilized. Mrs. Daly as *Lady Helen* and Mrs. H. Corri as *Barbara*, were passable. Mrs. Humby's *Blanch* was excellent. There is a delightful *naiveté* about this lady, a contemplation of which can never fatigue.

THE BATTLE OF WATERLOO,

Followed. If the announcements given out be correct, this evening will be the last for this quadrupedal exhibition, and to say the truth, we do not much regret the circumstance.

SHAKESPEARE.

A literary treasure of no common value, and of most singular rarity, which is likely to excite a strong interest in the minds of all well-read lovers of the ancient English drama, and will awaken the hopes and fears of every ambitious and jealous collector of scarce books, has, within the last few days, been brought to light, and is now in the hands of Messrs. Payne and Foss of Pall Mall.

This exhumated curiosity, is a book in small quarto, said to have been once possessed by Sir Thomas Hanmer, but not alluded to by him—containing the scarce editions of eleven of Shakespeare's plays, amongst which is *Hamlet*. The following is the title under which this play appears:—

“The Tragicall History of *Hamlet, Prince of Denmark*, by William Shakspeare. As it has been diverse times acted by his Highnesse's servants in the Cittie of London: as also in the Universities of Cambridge and Oxford, and else-where. At London, and Printed for N. C. and John Trundell, 1603.”

Of this edition, not the slightest mention has ever been made: it is, therefore, fair to conclude, that to the various able commentators of Shakespeare, it was utterly unknown; the earliest which has ever obtained notice, being that of 1604, of which Mr. Malone gives the title, thought it is quite clear that he had no other knowledge of it.—*Courier*

 JUST PUBLISHED,

The First Volume of the *DRAMATIC ARGVS*, embellished with a superior engraving of *Madame Vestris*, To be had at the Office.

 TO CORRESPONDENTS.

The author of the *Trifler*, will find a parcel to his address at our Office.

This Evening, Tuesday, January 18, 1825,
will be performed, the

LORD OF THE MANOR.

Sir John Contrast,
Young Contrast,
Rashly,
Truemore,
Rentall,
Ralph,
La Nippe,
Huntsman,
Sophia,
Annette,
Peggy,
Moll Flaggon,

Mr. FULLAM,
Mr. FARREN,
Mr. A. LEE,
Mr. LARKIN,
Mr. HAMERTON,
Mr. JOHNSON,
Mr. CUNNINGHAM,
Mr. SMOLLET,
Miss FORDE,
Mrs. HUMBY,
Mrs. H. CORRI,
Mr. WILLIAMS.

To conclude with the

BATTLE OF WATERLOO.

Duke of Wellington,
Duke of Brunswick,
General Picton,
Sir A. Gordon,
Lord Somerset,
Shaw,
Corporal Stedfast,
Molly Molony,
General Blucher,
General Bulow,
Kouac,
Jean de Costa,
Bredowski,
The Emperor Napoleon,
Bonaparte's favourite Mamaluke,
Marshal Ney,
General Vandamme,
General Fremont,
Mons. Maigre Maladroit,
Phedora
Marinette,
Rose,
Mary Cameron,
De Costa's Wife,

Mr. SOUTHWELL,
Mr. MACKINTOSH,
Mr. WILSON,
Mr. EVANS,
Mr. CLARKE,
Mr. BARTLETT,
Mr. BRINDAL,
Mr. R. HAMERTON,
Mr. GORTZ,
Mr. STEINFORT,
Mr. A. LEE,
Mr. SMOLLET.
Mr. NORMAN,
Mr. GOMERSAL,
Mons. DUCROW,
Mr. JACKSON,
Mr. BUCKLEY,
Mr. JAMES,
Mr. TALBOT,
Mrs. VAUGHAN,
Mrs. H. CORRI,
Miss CUNNINGHAM,
Miss CURTIS,
Mrs. BROAD,

Office, 3, Bedford-row.

Price 1d.)

THE

Dramatic Mirror.

“ ——— Whose end both at the first, and now, was, and
“ is, to hold as ’twere the mirror up to nature.”

“ *Droit et avant.*”

No. 17.) WEDNESDAY, JAN. 19, 1825. (Vol 2.)

THEATRE-ROYAL.

THE LORD OF THE MANOR.

WAS represented last evening ; it is a pleasing opera, with much felicity in the characters, and considerable liveliness in the dialogue. The music was composed by the celebrated JACKSON, and is worthy of his great abilities.

Fullam's *Sir John Contrast* was very well performed. Fullam, however, sometimes hits out the good things of the text a little *too hard*, which causes his representation to approximate to farce. However, we would always prefer this description of acting, to that tameness and inanity which we so often behold, the effect of which is quite soporific. Mr. Farren, we thought, did not exert himself very much as *Young Contrast*: he walked through his part tolerably. It was quite preposterous to place Mr. A. Lee in the part of *Rashly*. Only just conceive, reader, of his personating the part of the father of *Sophia*, (Miss Forde). He acted the part tolerably. Mr Larkin appeared as *Truemore*, and sang very passably. He was encored in one of his songs. By the way, we would suggest the propriety of less time being lost in the entrance of those whose turn it is to appear, after a singer makes his exit. This would prevent many of the Upper Gallery encores, which are, generally speaking, a perfect *à-cro* to the rest of the house, and often distressing to the performers ; besides, from the change which often takes place in the scene,

between the first execution of the song and the second, the thing is rendered totally absurd. Mr. Hamerton's *Rentall* was a very sober, and we may add a very fair performance. Johnson had little to do as *Ralph*, but that little he did well. Cunningham's *La Nippe* was very respectable. His Frenchmen and fops are often good, as things go. We recollect his Monsieur (we forget the name) in *The Liar*, is a fair specimen of his powers in this way. Truly Smollet is a very *Proteous*: to-night he is a young man, the next an old, one time one time in gen. eel comedy, another in lov, and yet he is generally passable. He is really what may be termed a *useful* actor. Miss Forde appeared as *Sophia*, and executed all her songs in her usual excellent manner. the introduced song of "Bid me Discourse," was given with an absolute *shower* of melody, and was loudly applauded. Mrs. Humby was the arch, the gay, the lively *Annette*, and sang the "Dashing white Sergeant" with so much effect, that an encore was unanimously called for. She gave the "right face" and "left wheel," with quite a military air. Mrs. H. Corri as *Peggy* was tolerable. We would recommend to this lady, the propriety of a closer study of the nature of the character which she assumes. There was very little of servant about her *Peggy* last night. Though last, not least on our list, comes that delicate and sensitive creature, *Mistress Moll Flaggon*, whos erequest of a "chaste salute" from *Sir John*, was the very *ne plus ultra* of maiden coyness. Williams acted this part excellently, perhaps not in so richly comic a style as Liston; but certainly not inferior to any *Moll* we have seen but Liston's. We had almost forgot to ask whether the company could not produce a more po. tly person for the *Sergeant* than Mr. Hart, who is not exactly the "mould of form" for a hero of the halberd. Mr. Hart may think it was quite proper in him to wear his cap, while in the drawing-room, in the presence of *Sir John Contrast* and the ladies; but we rather think he will find very few to agree with him. It is intolerable to see such palpable neglect in matters which a moments consideration should rectify.

We regret much to say. that Miss Forde in the con-

cluding scene, became quite weak, and was removed from the stage in that state.

N. B. We were happy to hear on enquiry (about ten o'clock), that Miss Forde was considerably recovered.

The *Lord of the Manor* was written by General Burgoyne, and first played at Drury-lane in 1731.

The *Battle of Waterloo* followed. The house was wretchedly thin; but whether this arose from the inclemency of the evening, or the declining attraction of the horses, we cannot say.

STATISTICS OF THE PARISIAN THEATRES. ¹

According to a statement of the number of places in each of the twelve Theatres of Paris, (without including that of M. Comte) the lowest estimate may be set down at 10,000 per day, of spectators who pay, which produces 20,000 per day, (upon an average estimate), 600,000 per month, 7,200,000 per annum; and supposing that at the least, 165 new pieces are given per annum, divided among the twelve Theatres, allowing that the authors' share is but a twelfth, it will amount to 600,000fr. which they will receive in Paris only, which upon an average, will be at the rate of 1,644fr. for each piece.

	Persons.
The Academie Royale de Musique can contain	1,900,
The Théâtre Française,	1,300,
The Opera Comique,	1,700,
The Odeon,	1,800,
The Opera Italien (Salle Louvois),	1,300,
The Gymnase,	1,300,
The Vaudeville,	1,300,
The Variétés,	1,200,
The Gaîté	1,800,
The Ambigu,	1,500,
The Porte St. Martin,	1,800,
The Comique de Franconi,	1,200,
	<hr/>
	18,100.

If these calculations be correct, the poor will receive every year at Paris, from the receipts of the Theatres, the sum of 720,000 francs. What noble pleasures are those, says a French writer, which concur in so efficacious a manner to the relief and comfort of happiness and misfortune.—*London Paper.*

This Evening, Wednesday, January 19, 1825,
will be performed,

THE SCHOOL FOR SCANDAL.

Sir Peter Teazle,
Sir Benjamin Backbite,
Sir Oliver Surface,
Joseph Surface,
Charles Surface,
Crabtree
Moses,
Careless, (with a Song)
Rowley,
Lady Teazle,
Lady Sneerwell,
Mrs. Candour,

Mr. W. WILLIAMS,
Mr. FARREN,
Mr. CUNNINGHAM,
Mr. CALCRAFT,
Mr. ABBOTT,
Mr. WILLIAMS,
Mr. JOHNSON,
Mr. A. LEE,
Mr. HAMERTON,
Miss JARMAN,
Mrs. DALY,
Miss CURTIS,

To conclude with the

BATTLE OF WATERLOO.

Duke of Wellington,
Duke of Brunswick,
General Picton,
Sir A. Gordon,
Lord Somerset,
Shaw,
Corporal Stedfast,
Molly Molony,
General Blucher,
General Bulów,
Kouac,
Jean de Costa,
Bredowski,
The Emperor Napoleon,
Bonaparte's favourite Mamaluke,
Marshal Ney,
General Vandamme,
General Frémont,
Mons. Maigre Maladroit,
Phedora
Marinette,
Rose,
Mary Cameron,
De Costa's Wife,

Mr. SOUTHWELL,
Mr. MACKINTOSH,
Mr. WILSON,
Mr. EVANS,
Mr. CLARKE,
Mr. BARTLETT,
Mr. BRINDAL,
Mr. R. HAMERTON,
Mr. GORTZ,
Mr. STEINFORT,
Mr. A. LEE,
Mr. SMOLLET.
Mr. NORMAN,
Mr. GOMERSAL,
Mons. DUCROW,
Mr. JACKSON,
Mr. BUCKLEY,
Mr. JAMES,
Mr. TALBOT,
Mrs. VAUGHAN,
Mrs. H. CORRI,
Miss CUNNINGHAM,
Miss CURTIS,
Mrs. BROAD,

Dramatic Argus.

~~~~~  
 "We end both at the first, and now, was, and  
 "is to hold were the mirror up to nature."  
 "Dress et avant."  
 ~~~~~

No. 18) FRIDAY, JAN. 12, 1825. (Vol 2.

THEATRE-ROYAL.



THE SCHOOL FOR SCANDAL.

THE house was but very poorly attended last evening. We were somewhat surprized at this circumstance; for though the *Battle of Waterloo* has evidently lost its magnetic influence, the excellent comedy of our countryman, Sheridan, should, we think, always operate in attracting a numerous audience. However, we suppose our people would wish for something new as an after-piece, as well as a good first entertainment; and really we are far from thinking them unreasonable.

The comedy was, generally speaking, well performed. Mr. Abbott was the *Charles*; that character in which he first appeared before the Dublin audience, and in which he at once established his claims to their favor. This gentleman has a natural flow of good humour and vivacity, which eminently assists him in this part, and combined with his usual cleverness, places his delineation of it above any other performer we have seen in the character. We have seen Charles Kemble play it at Covent-garden; but from the want of the vivacity before mentioned, his performance did not please us so much as that of last night, which it is needless for us further to

particularize. Mr. Farren's *Sir Benjamin*, was a respectable performance. Of Cunningham's *Sir Oliver Surface*, we cannot speak favorably. Mr. Cunningham and gentel comedy will never agree. *Joseph Surface* was represented by Mr. Calcraft; it was but a mediocre performance—nothing good, and nothing absolutely bad—far inferior to Warde's. Mr. C's. *Joseph* was not sufficiently *oily*—not smooth enough; nor was there much of the air of the man of *bon ton* about it—there was too much stiffness. However, it was better than his former performance of the character. W. Williams made a very respectable *Sir Peter Teazle*. The testiness, the fondness, and the occasional bickering of the doating old husband, were very well pourtrayed. W. Williams is a decided acquisition to the company. Of this we had full proof last night. He is (what we would strongly wish all his fellow-performers were) always attentive to his part. Mr. Lee had but little to do as *Careless*. We have, however, to express our surprize that he would so far forget the character he was performing, as to enter into conversational familiarity with *Moses*, (Johnson) in the auction scene. We perceived that Mr. Abbott (to his credit be it said) saw this impropriety in the scene, and gave Mr. Lee a hint of it. Now it is quite evident, that the utmost attention should be paid to these *minutiæ* by every performer, no matter how low; for it is these trifles which make up the sum-total, and complete the illusion of the representation. We may, without much difficulty, fancy the scene before us real, until we see some anomaly—something out of keeping, when of course the spell is broken, and we revert to the plain matter of fact of the case, with no small feeling of disappointment, and perhaps displeasure. Nature may not have been so bountiful as to bestow on an actor, the power of giving a just representation of a character; but to very few indeed, has she been so niggard as not to afford a sufficiency of brains to enable him to see the glaring improprieties of the scene. This being the case, *neglect has no defence whatever*. Miss Jarman's *Lady Teazle* was a very superior performance. There is a grace in this lady's

manner, which never fails to please. Miss Curtis appeared as *Mrs Candour*. Her performance was only indifferent. The character is totally out of "her line." By the way, why have we not had Mrs. T. Hill ere this? She was said to be engaged at the commencement of the season. What a reinforcement she would have been as *Mrs Candour*, and would be generally to the company. Miss Burge is so excessively timid, that she cannot do justice to her talents. She may, for aught we know, have a just conception of the characters in which she has appeared; but her retiring diffidence has militated much against her. Her demeanour has always commanded our sympathy, though unfortunately we have not been enabled to praise her acting.

The School for Scandal was first performed at Drury-lane in 1777.

The Battle followed. We need scarcely say, that we did not wait to witness it.

Brighton, Jan. 13

LISTON took a benefit at the Theatre last night. He appeared as *Maworm* in *The Hypocrite*, and *Sam Savoury* in *Fish out of Water*. An address, written by G. Colman, Esq. was also delivered by him seated on a donkey (!!). It is enough to say, that he acquitted himself with his usual whim and success.

At the time the late Mr. Holman made his first appearance at Covent-Garden Theatre, Dignum who was the son of a tailor, or had been one himself, came out as a singer at Drury-lane Theatre. On which Charles Bannister observed, that there was a *Holeman* at one house, and a *Button-hole-man* at the other.

JUST PUBLISHED,

The First Volume of the DRAMATIC ARGUS. To be had at the Office.

This Evening, Thursday, January 20, 1825,
will be performed,

FONTAINEBLEAU.

Lord Winlove,
Sir John Bull,
Col. Epaulette,
Lackland,
Lapoche,
Squire Talyho,
Henry,
Lady Bull,
Rosa,
Celia,
Miss Dolly Bull,
Mrs. Casey,

Mr. M'KEON,
Mr. FULLAM,
Mr. TALBOT,
Mr. FARREN,
Mr. SMOLLET,
Mr. JOHNSON,
Mr. LARKIN,
Mrs. M'CULLOCH,
Miss FORDE,
Mrs. H. CORRI,
Mrs. HUMBY,
Mrs. BROAD,

To conclude with the

BATTLE OF WATERLOO.

Duke of Wellington,
Duke of Brunswick,
General Picton,
Sir A. Gordon,
Lord Somerset,
Shaw,
Corporal Stedfast,
Molly Molony,
General Blucher,
General Bulow,
Kouac,
Jean de Costa,
Bredowski,
The Emperor Napoleon,
Bonaparte's favourite Mamaluke,
Marshal Ney,
General Vandamme,
General Fremont,
Mons. Maigre Maladroit,
Phedora
Marinette,
Rose,
Mary Cameron,
De Costa's Wife,

Mr. SOUTHWELL,
Mr. MACKINTOSH,
Mr. WILSON,
Mr. EVANS,
Mr. CLARKE,
Mr. BARTLETT,
Mr. BRINDAL,
Mr. R. HAMERTON,
Mr. GORTZ,
Mr. STEINFORT,
Mr. A. LEE,
Mr. SMOLLET.
Mr. NORMAN,
Mr. GOMERSAL,
Mr. JACKSON,
Mr. BUCKLEY,
Mr. JAMES,
Mr. TALBOT,
Mrs. VAUGHAN,
Mrs. H. CORRI,
Miss CUNNINGHAM,
Miss CURTIS,
Mrs. BROAD,

Office, 3, Bedford-row.

Price 1s

DUBLIN
THE
LIBRARY
FRAMINGHAM
Argus.

“ ——— Whose end both at the first, and now, was, and
“ is, to hold as they are the mirror up to nature.”
“Droit et avant.”

No. 19)

FRIDAY, JAN. 21, 1825.

(Vol 2.

THEATRE-ROYAL.



It is quite evident from the wretchedly meagre attendance at the Theatre last night, that the *Battle of Waterloo* has seen the best of its days. M. Ducrow (or perhaps it should be *Ducros*,) may, however, be very well satisfied, as his horse-performers have met with a very liberal share of encouragement; at which circumstance we are happy on Mr. Abbott's account, whose spirit in bringing forward this troop, was deserving of decided support. We don't know how the *Battle* will progress through the five more nights which it has to be performed. We, however, saw and stated lately, that we conceived the public had had enough of it, which appears to be verified by the event. Previously to the equestrian display last evening we had the play of

FONTAINBLEAU,

which is well calculated to make its beholders indulge in a hearty laugh, despite of Chesterfield. The characters are exceedingly humorous, and the incidents laughable, though not always within the bounds of probability. Sir John Bull was personated by Fullam,

much to the amusement of the audience. Fullam has not, however, enough of a *roast beef and plum pudding* appearance to *look* the character well. Talbot's *Colonel Epauvette* was very fair: he gave us a French song in no very bad style. Farren played *Lackland* very well indeed. Mr. F. is generally easy in his manner, without being inattentive. Nothing is so ungracious on the stage as an appearance of constraint; (let it however be understood that we, and we may venture to say every body else, detest any thing like impudence). Smollet's *Lapocke* was respectable. Odds Cupids and darts! (as our friend, *Acres*, would say) what a *Lord Winlove* Mr. M'Keon made! Verily it was as *Platonic* a representation of a *lover*, as ever we had the *felicity* of beholding. Mr. Larkin appeared as *Henry*: we cannot congratulate him on his *officer-like* appearance. We would recommend Mr. L. to endeavour to rid himself of that most unpleasing provincialism in his accent, which is expressively termed, *the Dublin twang*; compared with which, we think, the dialects of the Grampian Hills, of Yorkshire, or of *Zummerzetshire*, are beautiful. Mr. Larkin sang a new song, compose by Mr. A. Lee, which was received with some feeble approbation, not, however, unaccompanied by hisses. We did not admire Johnson's *Tallyho*: he personates gawky characters and servants better than those of a more elevated cast. Mrs. Humby as *Miss Dolly Bull*, was as rompish, as heedless, as susceptible of the tender passion, and as amusing as the author could wish, or the audience desire. We had much pleasure in seeing Miss Forde quite recovered from her temporary indisposition. She was in excellent voice.

Fontainbleau; or, our way in France, was written by O'Keeffe, and first played at Covent-Garden in 1784.

Mr. Macready, we are glad to hear, has been pronounced by his professional attendants out of danger. Several times during the last week, his life was all but despaired of, and he had prepared himself for his last

hour. He was attended by the Archdeacon of London, and bore his sufferings, and what he supposed to be the approach of death, with the utmost serenity and good feeling. Up to yesterday, his recovery was still very precarious. At present he is in a state of extreme exhaustion and debility—scarcely able to move upon his pillow, and not speaking above his breath.—*Courier of Monday last.*

Whims of musical composers.—Whenever Haydn sat down to compose, he always dressed himself with the greatest care, had his hair nicely powdered, and put on his best suit of clothes. Frederick II. had given him a diamond ring, and Haydn declared that if he happened to begin composing without it, he could not summon a single idea. He could write only on the finest paper, and was as particular in forming his notes as if he were engraving them upon copper-plate. After all these minute preparations, he began by choosing the theme of his subject, and fixing into what keys he wished to modulate it; he, as it were, varied the action of his subject, by imagining to himself the incident of some little adventure of romance.—Gluck when he felt himself in a humour for composing, had his piano carried into a beautiful meadow, and with a bottle of Champaign on each side of him, transported his imagination into Elysium.—Sarti a man of gloomy imagination, preferred the solemn stillness of a spacious room, dimly lighted by a single lamp.—Sacchini declared that he never had moments of inspiration except when his two favourite cats were sitting one on each shoulder.

Mr. W. Farren, it is said, will retire from Covent-Garden Theatre after this season; he is engaged at the Haymarket at a large salary for five years.

JUST PUBLISHED,

The First Volume of the DRAMATIC ARGUS. To be had at the Office.

This Evening, Friday, January 21, 1825,
will be performed, the

FOUNDLING of the FOREST.

Count de Valmont,
Baron Longueville,
Florian,
Bertrand,
L'Eclair,
Gaspard,
Unknown Female,
Geraldine,
Monica,
Rosabelle,

Mr. CALVERT,
Mr. SOUTHWELL,
Mr. FARREN,
Mr. CALCRAFT,
Mr. SMOLLET,
Mr. JAMES,
Mrs. VAUGHAN,
Miss CURTIS,
Mrs. M'COLLOCH,
Mrs. HUMBY,

In Act 2—A Dance by Master and Miss St. Pierre.

To conclude with the

BATTLE OF WATERLOO.

Duke of Wellington,
Duke of Brunswick,
General Picton,
Sir A. Gordon,
Lord Somerset,
Shaw,
Corporal Stedfast,
Molly Molony,
General Blucher,
General Bulow,
Kouac,
Jean de Costa,
Bredowski,
The Emperor Napoleon,
Bonaparte's favourite Mamaluke, Mons. DUCROW,
Marshal Ney,
General Vandamme,
General Fremont,
Mons. Maigre Maladroit,
Phedora
Marinette,
Rose,
Mary Cameron,
De Costa's Wife,

Mr. SOUTHWELL,
Mr. MACKINTOSH,
Mr. WILSON,
Mr. EVANS,
Mr. CLARKE,
Mr. BARTLETT,
Mr. BRINDAL,
Mr. R. HAMERTON,
Mr. GORTZ,
Mr. STEINFORT,
Mr. A. LEE,
Mr. SMOLLET,
Mr. NORMAN,
Mr. GOMERSAL,
Mr. JACKSON,
Mr. BUCKLEY,
Mr. JAMES,
Mr. TALBOT,
Mrs. VAUGHAN,
Mrs. H. CORRI,
Miss CUNNINGHAM,
Miss CURTIS,
Mrs. BROAD,

Office, 3, Bedford-row.

"*Drop et avant.*"

Surrounded, we say, by these, and perhaps "one or two dozen" (as *Felix* says, in the 'Hunter of the Alps,) of little urchins, a man could not possibly discover any thing to induce or to warrant his deserting these real enjoyments, for the dull and monotonous scene which was acted within the walls of our Theatre last night. When we say, "dull," we mean generally speaking—of course there were exceptions. It is evident *The Battle* is now as tedious as "a thrice told tale," and the play was any thing but attractive.

In Mr. Calvert's *Count de Valmont* we saw no change, —no improvement since the last night he appeared in the character. There was the same want of expression as before. This performer's voice is decidedly against him: it is harsh and unmusical; no such thing as modulation. In the third act, where the *Count* reads the manuscript of the *Unknown Female*, Mr. Calvert burst forth into what he might have intended for highly wrought passion, but so little was there of melody in his voice, or proper expression in his countenance, that we contemplated the scene with any thing but that relish which a *respectable* delineation would command. Natural qualifications are requisite for any actor; but in a *first tragedian* they are totally indispensable. Mr. Calvert, we have shewn, has not these, and therefore, he is not a proper representative of the first line of characters. We should not enter so minutely into this matter, did we not, in common with every one else, see the necessity for, and the utter want of a talented tragedian in our company. Such an actor would not have played to the meagre audience of last night. "A word to the wise." We have not space to enter into the merits of the other performers; however, it is the less necessary, as we have lately remarked on this performance. We would strongly recommend Miss Curtis to divest herself of the *dranl* in her pronunciation; it gives her dialogues an almost unvarying sameness.

We find the following in a London periodical for the present month. Our readers will, no doubt, be amused by the humour of the writer. The article is appended, by way of note, to a notice of a book entitled, "The History of the GENTLE CRAFT," which is part of an ingenious parody on a late publication of the Rev. Thos. Frognall Dibdin, called, "The Library companion; or the young man's Guide and the old man's Comfort, [in the choice of books." The parodist calls *his* production "The Street Companion; or, the young man's guide and the old man's comfort, in the choice of SHOES. *Ne sutor ultra crepidam.*—By the Rev. Tom Foggy Dribble.

But to our extract.—"It would be a mark of the most

disgraceful want of penetration, if I were to omit a specimen of some of the verses which are prefixed to this exquisite gem of the OLDEN TIMES, (the History of the Gentle Craft.) They are worthy of the sublime genius of Mr. Milman, (when shall we have another Fazio?) or the more sprightly muse of Sotheby (why is the bard of Oberon silent?):

Now eans't thou fit me, shoemaker, at last?

My last will fit you, lady, never fear.

My foot's o'the fives; bring me the least thou hast.

Now seldom I do Spanish LEATHER wear;

But Turkey, very simple-soled, and white;

A pair lasts me a month, I am so light.

I do believe you; I did never see

A finer foot than yours is, as I live.

Madam, the house cannot ill-seated be

That doth the guest so fair, an entrance give.

Will Miss M. Tree pardon the suggestion, that she ought, before she desert the stage, (ah! fatal moment) to leave her *last* as a *legacy* to the GENTLE CRAFT. The curious observer will have detected the thousand little niceties about the feet of Mad. Vestris; Miss Chester's feet are also very fine; so are those of Mesdames Foote, Kelly, Chatterly, Love; and indeed so are all those of all the principal and favourite actresses who now tread the stage. It would be invidious if I were not likewise to observe, that the feet of the principal actors are also remarkably fine; e. g. Mr. Kemble's and Mr. Young's in particular. Mr. Kean certainly wears vulgar SHOES; who makes them? Certainly not the tasteful hands of C. Stubbs, 123, Old Bond-street. Will Mr. Macready pardon me if I observe, that like many other men of great genius, there is something of the CLUB in his foot. Let him repair to that gentle but scientific carver in leather, who, hard by the residence of our beloved Monarch, plies the mysteries of the BLACK ART, and by certain MAGIC powers, transforms the most unmeaning piece of kid, chamois, or goat, into the most delicate and sweetly shaped SHOE.—Yes, reader, a SHOE which would not disgrace the foot of the Apollo, or, what is more, the leg of the first GENTLEMAN of Europe."

This Evening, Saturday, January 22, 1825,
will be performed, the

MIDNIGHT HOUR.

*After which will be produced (2d time) an Equestrian
Interlude, composed and arranged by M. Ducrow,
called The*

PERSIAN PRINCE, AND EQUESTRIAN TALISMAN.

Illustrating in a variety of feats, the sagacity and
obedience of the Beautiful

TURKISH MARE, BIDD;

as also of the little horse

HARLEQUIN, & C.

To conclude with the

BATTLE OF WATERLOO.

Duke of Wellington,	MR. SOUTHWELL,
Duke of Brunswick,	MR. MACKINTOSH,
General Picton,	MR. WILSON,
Sir A. Gordon,	MR. EVANS,
Lord Somerset,	MR. CLARKE,
Shaw,	MR. BARTLETT,
Corporal Stedfast,	MR. BRINDAL,
Molly Molony,	MR. R. HAMERTON,
General Blucher,	MR. GORTZ,
General Bulow,	MR. STEINFORT,
Kouac,	MR. A. LEE,
Jean de Costa,	MR. SMOLLET.
Bredowski,	MR. NORMAN,
The Emperor Napoleon,	MR. GOMERSAL,
Bonaparte's favourite Mamaluke,	Mons. DUCROW,
Marshal Ney,	MR. JACKSON,
General Vandamme,	MR. BUCKLEY,
General Fremont,	MR. JAMES,
Mons. Maigre Maladroit,	MR. TALBOT,
Phedora	Mrs. VAUGHAN,
Marinette,	Mrs. H. CORRI,
Rose,	Miss CUNNINGHAM,
Mary Cameron,	Miss CURTIS,
De Costa's Wife,	Mrs. BROAD,

Office, 3, Bedford-row.

Price: 1d.

THE Dramatic Argus.

~~~~~  
"We end both at the first, and now, nas, and  
"is no hold" "twere the mirror up to nature."  
"Droit et avant."

~~~~~  
No. 21) MONDAY, JAN. 24, 1825. (Vol 2.

THEATRE-ROYAL.

THE MIDNIGHT HOUR,

~~~~~  
WAS performed on Saturday evening. The piece is a translation from the French, by Mrs Inchbald. The writer was assailed by a person who, no doubt, envied her the success of her production. It is too frequently that we see superior ability thus become the object of the attacks of envy and malignity—of those who conscious of their own inferiority, attempt to reduce others to the same degraded level. Even our immortal countryman, Sheridan, was not without those who, on the production of his admirable *School for Scandal*, attempted to rob him of the full merit of its invention, which they ascribed to lower hands. Thus it is in the world; talent is scarcely ever unaccompanied by sneering detraction; it is a tax which superior merit must pay to dullness and stupidity. Hazlitt has some very excellent observations on this subject, expressed with his usual strength and originality, which we cannot refrain from publishing. He says:—

"The fewer people's pretensions, the less they can



afford to acknowledge yours. You think you are doing mighty well with them when you are laying aside the buckram of pedantry and pretence, and getting the character of a plain, unassuming, good sort of fellow. It will not do. All the while that you are making these familiar advances, and trying to be at your ease, they are trying to recover the wind of you. You may forget that you are an author, an artist, or what not—they do not forget that they are nothing, nor bate one jot of their desire to prove you in the same predicament. They take hold of some circumstance in your dress; your manner of entering a room is different from that of other people; you don't eat vegetables—that's odd; you have a particular phrase which they repeat, and this becomes a sort of standing joke; you look grave, or ill; you talk, or are more silent than usual; you are in or out of pocket: all these petty, inconsiderable circumstances in which you resemble or are unlike other people, form so many counts in the indictment which is going on in their imaginations against you, and are so many contradictions in your character. In any one else they would pass unnoticed, but in a person of whom they had heard so much, they cannot make them out at all. Meanwhile, those things in which you really excel go for nothing, because they cannot judge of them. Scholars have nothing in common with low life trick ignorance and cunning. Whoever you are that think you can make a compromise or a conquest there, by good nature or by good sense, be warned by a friendly voice, and retreat in time from the unequal contest—gentlemen are no match for blackguards. The former are on their honour, act on the square; the latter take all advantages, and have no idea of any other principle. The more information individuals possess, the more they have refined upon any subject, the more readily can they conceive and admit the same kind of superiority to themselves that they feel over others. *But from the low, dull, level sink of ignorance and vulgarity, no idea of excellence can arise.*"

After the 'Midnight Hour' on Saturday evening, (to which, as we so lately remarked on it, we need not now



particularly advert) we had the *Equestrian Interlude*, in which the quadrupeds went through their parts with great *eclât*. So far as an exhibition of the sagacity of two horses and a poney goes, we think the thing was fair enough. The *entertainment*, we perceived, was announced with a more creditable share of modesty than on its first representation.

## THE BATTLE OF WATERLOO

Followed, but *did not*, conclude the evening's entertainments; for a gentleman (the same, we suppose, who disported himself so much to the amusement of the audience the evening before) in the concluding scene of the *Battle*, thinking, we suppose, that his co-operation was necessary in order to give the exhibition a complete finish, stood up in a box near the stage, in the dress-circle, and with great gesticulation waved his handkerchief during the scene—slapped his breast several times, all to the great amusement of the audience. When the curtain dropped, the gentleman scrambled down upon the stage, and there marched to and fro—opened his waistcoat and slapped his breast several times. Several called out 'fear. fear.' The gentleman said, "he was too hoarse and could not speak". We discovered what might be intended for a rivalry or imitation of a certain *buck*, who formerly figured in this city, that the gentleman wore a boot on one foot and a shoe on the other! This amusing *afterpiece* was, however, rather abruptly concluded by the entrance of two peace-officers, who marched this new *debutant* off in captivity.—Seriously, we think it extraordinary this gentleman's (for by his general appearance he appears one) friends do not interfere, and prevent his thus playing off his silly tricks; for silly they are to say the least of them. We love legitimate amusement at the Theatre, but really we never would wish to witness any thing extraneous, or not *promised in the bills*, more particularly when, as in the present case, a gentleman acts in such a manner as rather to command our pity than any hostile feeling.



This Evening, Monday, January 24, 1825,  
will be performed,

## THE PEASANT BOY.

Duke Alberti,  
Baron Montaldi,  
Hypolito,  
Ludovico,  
Fabian,  
Ambrose,  
Julian, (the Peasant Boy)  
Vincent,  
Lupatro,  
Biondello,  
Giovanni,  
Bravos, Messrs. SUTCLIFFE and BARRY,  
The Duchess,  
Olympia,  
Marinette,  
Rosalie,

Mr. R. HAMERTON,  
Mr. CALCRAFT,  
Mr. M'KEON,  
Mr. JOHNSON,  
Mr. CUNNINGHAM,  
Mr. SMOLLET,  
Miss JARMAN,  
Mr. HAMERTON,  
Mr. DIGGES,  
Mr. GLOVER,  
Mr. O'ROURKE,  
Mrs. VAUGHAN,  
Mrs. H. CORRI,  
Mrs. HUMBY,  
Miss STANFIELD,

*In Act 1—A Comic Dance by Mr. SWAN.*

---

After which (with all its original Splendour) the

## CATARACT OF THE GANGES.

Emperor Ackbar,  
Jam Saheb,  
Iran,  
Mokarra,  
Ambassador from Delhi,  
Mordaunt,  
Jack Robinson,  
Kaled,  
Mokagee,  
Princess Dessa,  
Matali,  
Ubra,  
Zamine,

Mr. BARRY,  
Mr. CUNNINGHAM,  
Mr. R. HAMERTON,  
Mr. CALVERT,  
Mr. DIGGES,  
Mr. SOUTHWELL,  
Mr. JOHNSON,  
M. DUCROW,  
Mr. SMOLLET,  
Miss WHITMORE,  
Mrs. M'CULLOCH,  
Miss STANFIELD,  
Miss JARMAN.

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# DUBLIN LITERARY ARGUMENT

“— Whose both at the first, and now, was, and  
“is, to hold as the mirror up to nature.”  
“it et. tant.”

No. 22) TUESDAY, JAN. 25, 1825. (Vol 2.

## THEATRE ROYAL.

### THE PEASANT BOY,

A play in three acts, was performed last evening. Calcraft as the *Baron Montaldi* was respectable. M'Keon's *Hypolito* was as good as usual. Johnson's *Ludovico* was excellent. The effect of his performances is, however, considerably marred by the sameness of the pronunciation with which he invariably favors his auditors. He should endeavour to vary his tones, if possible; if not possible, we shan't expect it from him. We lay it down as a settled matter, that Miss Jarman's acting can never offend, but it is quite evident that she cannot be equally excellent in every description of character. We think the male character not one in which she appears to advantage. Miss Jarman cannot sufficiently divest herself of the natural delicacy of her sex, (which she possesses in an eminent degree) to assume the character of the “stronger sex” to advantage. Her personation of male characters is not sufficiently “robustious”; it is, in fact, completely feminine. Her *Peasant Boy* last night, bating the general imperfection



of which we complain, was admirably acted. Throughout the trial scene, she was impressive in the highest degree, and was much applauded. We cannot approve of Mrs. H. Corri's performance. When she first entered on being rescued from the robbers by *Hypolito*, we observed a most *happy* smile on her countenance, which assuredly was not exactly natural in one who had been only a moment before, preserved from the most imminent danger; more especially where that one was of the tender sex. In our humble opinion, a *half swoon* would have been more "germane." A moments consideration would rectify these glaring improprieties, and it is a little odd that such ever, or at least so frequently exist. We don't know what the scene-shifters were about during the play; they could not have done their business in a more bungling manner.

The piece of the *Cataract of the Ganges* followed; it was revived indeed *with all its original splendour*. The scenery is very fine. We particularly admired the "field of battle by moonlight, after the conflict," and "the conflagration of the wood, with the cataract." We shall give our readers an outline of the plot.—*Zamine* (Miss Jarman) is pledged in marriage by *Mokarra*, (Calcraft) the grand Bramin, during the absence of his (or rather her) father, to the *Princess Dessa* (Miss Whitmore). Just as the nuptials are about to be celebrated, the *Rajah* (Cunningham) returns, and is obliged to disclose the secret, that *Zamine* is a girl. On this discovery, the worthy Bramin declares that she must be dedicated to the usual sacrifice. She is accordingly placed in his hands for the purpose. The Bramin, however, is attacked with a tinge of the tender passion, and offers to save her life, provided she becomes his. This *Ramine* refuses with disdain, and she is accordingly brought to the burning wood to be sacrificed. Here she is rescued by her father's troops, and escapes up the cataract on horseback, and the piece ends. We should mention that an ineffectual attempt is made to assist her in escaping, by one *Jack Robinson*, (Jonsson) who enters the Bramin's temple for the purpose. He, however, disturbs the *holy man* from his slumbers, who



calls his guards, all of whom are *floored* by the pistol of the adventurous *Jack Robinson*, who then makes his escape out of a window, in less time than he could have pronounced his own name. This is merely a hasty sketch of the piece. We have not space to enter into the merits of the performers to-day. There is one thing, however, we would remark, that Ducrow's horses did not go through their evolutions with the facility of Cooke's. We observed this particularly in the case of the car and six horses. We remember in how masterly a manner Cooke used to perform the charioteer in this scene. There appeared last night to be considerable difficulty in bringing the horses on the stage, even though they were led. This evening, we dare say, the entire will be much better.

We copy the following from a morning paper of yesterday :—

A circumstance of a most distressing nature occurred on Friday evening last, in the box-lobby of our Theatre-Royal. The father of a young lady who has received a considerable share of public approbation as a dancer, had observed for some time that a Mr. O——y was more attentive to his child than was consistent with propriety. Having been unable to prevail on Mr. O. to discontinue his attentions, and meeting him on the occasion in question, he called him to account for his conduct, and demanded if his intentions to his daughter were honourable. To this enquiry he received an unfeeling and insulting answer. Indignant at such treatment, and irritated beyond the bounds of prudence, the parent, aided by the brother of the young lady commenced an attack on Mr. O. when that person with the most perfect *nonchalance* presented a pistol to the old gentleman's breast, and thus the affair for that time terminated.

---

Mr. Mathews is "at home" in Liverpool. He performed his *Trip to America* on Tuesday to an overflowing house. Many Americans were in the house, who seemed highly delighted at Mr. Mathews' comical but good-natured pictures of the peculiarities and eccentricities of their countrymen,



# Theatre-Royal.

This Evening, Tuesday, January 25, 1825  
will be performed,

## THE POOR GENTLEMAN.

Sir Robert Bramble,  
Frederick,  
Sir Charles Cropland,  
Lieut. Worthington,  
Dr. Ollapod,  
Humphry Dobbins,  
Corporal Foss,  
Stephen,  
Farmer Harrowby,  
Warner,  
William,  
Valet,  
Emily Worthington,  
Miss Lucretia Mac Tabb,  
Dame Harrowby,  
Mary,

Mr. WILLIAMS,  
Mr. ABBOTT,  
Mr. BRINDAL,  
Mr. HAMERTON,  
Mr. FARREN,  
Mr. CUNNINGHAM,  
Mr. SMOLLET,  
Mr. JOHNSON,  
Mr. JAMES,  
Mr. HART,  
Mr. O'ROURKE,  
Mr. SUTCLIFFE,  
Miss JARMAN,  
Mrs. M'CULLOCH,  
Mrs. BROAD,  
Miss WHITMORE,

---

After which (with all its original Splendour) the  
**CATARACT OF THE GANGES.**

Emperor Ackbar,  
Jam Sahib,  
Iran,  
Mokarra,  
Ambassador from Delhi,  
Mordaunt,  
Jack Robinson,  
Kaled,  
Mokagee,  
Princess Dessa,  
Matali,  
Ubra,  
Zamine,

Mr. BARRY,  
Mr. CUNNINGHAM,  
Mr. R. HAMERTON,  
Mr. CALVERT,  
Mr. DIGGES,  
Mr. SOUTHWELL,  
Mr. JOHNSON,  
M. DUCROW,  
Mr. SMOLLET,  
Miss WHITMORE,  
Mrs. M'CULLOCH,  
Miss STANFIELD,  
Miss JARMAN.

---

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# **DUBLIN** **FRANCIS & ARGUS** **SOCKET**

Whose both at the first, and now, was, and is, to and as the mirror up to nature." "Memento et dant."

No. 23.) WEDNESDAY, JAN. 26, 1825. (Vol 2.)

## **THEATRE-ROYAL.**

### **THE POOR GENTLEMAN,**

Was performed last night, and, generally speaking, as calculated to give satisfaction. Mess.s. Abbott, Williams, Johnson, Smollet, and Cunningham, were very superior. Mr. Farren's *Ollapod* was tolerable. Prindar's *Sir Charles* was but very so; so. Miss Jarman's *Emily Worthington*, was as usual, excellent.

### **THE CATARACT OF THE GANGES,**

Followed. The horses went through their parts more satisfactorily than on the preceding evening. Cunningham as *Jam Sahib*, was only passable; he was any thing but dignified. *Moharra*, the grand Bramin, was performed by Calcraft respectably. *Mordaunt* (an English officer) was enacted by Southwell. If English officers were in the habit of walking stiffly on their heels, he would have been perfection itself; but as this is not exactly the case; the conclusion is evident. *Jack Robinson* is a personage who is constantly endeavouring to follow the example of 'Robinson Crusoe,' on every occasion. In any case of emergency, he immediately



draws forth the *life and adventures* of that celebrated mariner, in order to obtain a fresh stock of the acuteness and invention under difficulty, for which DEFOE's hero was so remarkable. This character was well performed by Johnson. Miss Jarman, as we remarked yesterday, cannot assume the male character, and therefore, her *Zamine* though pleasing, cannot be considered as having any pretensions to excellence.—We regretted to see the house but thinly attended.

### THEATRICAL FUND.

We have peculiar pleasure in extracting the following from a morning paper of yesterday. We fully participate in the writer's feelings:—

“It is with very unmixed pleasure, we have heard of the projected institution of a fund for the relief of those who have worn out their best days, and exhausted their noblest faculties in the service of the Irish Public.

“We confess it has often struck us heretofore, as a species of monstrous national ingratitude, that the Irish nation, distinguished as it always has been, for the practical exhibition of the best feelings that can adorn the heart and dignify our frail nature, should in providing for the comfort of the aged and helpless of that highly intellectual profession, be so far behind our wealthier but not more generous neighbours, in the race of honourable charity. It is, however, some consolation to know, that this has not arisen from the absence of any kind of feeling in the breasts of the Irish people; but rather for the want of an active and enterprising person connected with the stage, to interest himself in calling forth the latent sympathies of the people of Ireland. Such a person, for reasons too numerous to mention, it was heretofore difficult to find. It was not to be expected, for instance, that the Patentee of the old Theatre, embarrassed as he was himself, and fettered by the opinions of his co-proprietors, however laudably he might feel on such a subject, could not be very active in the promotion of his benevolent views; and as to Mr. Harris, his connexion with the country was so recent.



and his visits so few, that it is likely the subject never occurred to his thoughts. Now, however, the case is different. The Manager of our Theatre is himself an actor, and we remember him always to have been on the Committee of the Covent-Garden Theatrical Fund. It was therefore to be expected, that Mr. Abbott should have been alive to the necessity of the formation of a similar institution in Dublin; knowing, as he well does, the incalculable benefits it has conferred on the London stage. As a manager then, as a man, and as a resident performer, Mr. Abbott must feel interested in any measure calculated to uphold the respectability of the profession of which he is a member; and it is with feelings of pleasure and pride, we congratulate him on the inception of an undertaking which, while it must reflect credit on him as an individual, must tend also to the advantage of the profession at large. Bankrupt, as Ireland is in point of fortune, we do not hesitate to predict, that a FUND of this kind would be largely subscribed to, nor would it be difficult, we are persuaded, to induce the Earl of CHARLEMONT, who is at present resident in this country, to become the first patron and Subscriber."

---

### Mr. GOMERSAL.

This gentleman takes his Benefit this evening. From his very great talent in representing the character of NAPOLEON, we are sure he will have an excellent house. The entertainments are very attractive.

---

To-morrow, Thursday, will be performed, the comedy of *Who wants a Guinea?*

---

### JUST PUBLISHED,

The First Volume of the DRAMATIC ARMS. To be had at the Office, 3, Bedford-row,



*For the Benefit of Mr. Gomersal, Bonaparte.*  
This Evening, Wednesday, January 26, 1825,  
Will be Performed,

## **THE STRANGER.**

|                                                   |                  |
|---------------------------------------------------|------------------|
| The Stranger,                                     | Mr. GOMERSAL,    |
| Count Wintersen,                                  | Mr. SOUTHWELL,   |
| Baron Steinfurt,                                  | Mr. R. HAMERTON, |
| Mr. Solomon,                                      | Mr. FULLAM,      |
| Francis,                                          | Mr. WILLIAMS,    |
| Tobias,                                           | Mr. CUNNINGHAM,  |
| Peter,                                            | Mr. JOHNSON,     |
| Count's Children, Miss Downes and Mast. W. James, | Miss JARMAN,     |
| Mrs. Haller,                                      | Mrs. DALY,       |
| Countess Wintersen,                               |                  |

In the course of the Evening will be introduced,

## **PERSIAN PRINCE, AND EQUESTRIAN TALISMAN.**

To conclude with the

## **BATTLE OF WATERLOO.**

|                                               |                  |
|-----------------------------------------------|------------------|
| Duke of Wellington,                           | Mr. SOUTHWELL,   |
| Duke of Brunswick,                            | Mr. MACKINTOSH,  |
| General Picton,                               | Mr. WILSON,      |
| Sir A. Gordon,                                | Mr. EVANS,       |
| Lord Somerset,                                | Mr. CLARKE,      |
| Shaw,                                         | Mr. BARTLETT,    |
| Corporal Stedfast,                            | Mr. BRINDAL,     |
| Molly Molony,                                 | Mr. R. HAMERTON, |
| General Blucher,                              | Mr. GORTZ,       |
| General Bulow,                                | Mr. STEINFORT,   |
| Kouac,                                        | Mr. A. LEE,      |
| Jean de Costa,                                | Mr. SMOLLET,     |
| Bredowski,                                    | Mr. NORMAN,      |
| The Emperor Napoleon,                         | Mr. GOMERSAL,    |
| Bonaparte's favourite Mamaluke, Mons. DUCROW, | Mr. JACKSON,     |
| Marshal Ney,                                  | Mr. BUCKLEY,     |
| General Vandamme,                             | Mr. JAMES,       |
| General Fremont,                              | Mr. TALBOT,      |
| Mons. Maigre Maladroit,                       | Mrs. VAUGHAN,    |
| Phedora                                       | Mrs. H. CORRI,   |
| Marinette,                                    | Miss CUNNINGHAM, |
| Rose,                                         | Miss CURTIS,     |
| Mary Cameron,                                 | Mrs. BROAD,      |
| De Costa's Wife,                              |                  |



DUBLIN  
THE  
LIBRARY  
Dramatic Argus  
LITERATURE

— Whose end both at the first, and now, was, and  
to hold as were the terror up to nature.”  
“Duo et orant.”

24.) THURSDAY, JAN. 27, 1825. (Vol 2.)

THEATRE-ROYAL.

THE STRANGER.—MR. GOMERSAL'S JENNETT

THE play of *The Stranger*, notwithstanding its abominable moral was well received on its first representation, and is still occasionally brought forward. The play abounds in all mawkish sensibility of the German school; and as presenting the re-union of a guilty wife and her dishonoured husband, is highly objectionable in moral and every other point of view.

Mr. Gomersal appeared as *The Stranger*, and evinced his acting, that he is no mediocre performer in the service of the drama. Of his exhibition on horseback we have already spoken favourably. His *Stranger*, though not distinguished by any particular excellence, is nevertheless, a most respectable performance. He is much applauded in several parts. We never wish to speak dispraisingly of any performer; but we are obliged to say this much, that we would never wish to see Miss Jarman in the part of Mrs. Haller again. We do not mean by this to imply that her performance was even mediocre; but it was any thing but excellent. We must remark, that in the concluding scene, of *The Stranger* is reconciled to his wife, who is



ceived that Mr. R. Hamerton and Mrs. Daly were conversing together, with a *half laugh* on their countenances. Now we protest this is absolutely shocking want of talent may and must be excused, but want of attention and propriety has no claims for pardon.

We regretted to hear, from an apology made for that Miss St. Pierre is indisposed. She, however, for a good proxy in Miss Macarthy. The house was rably filled.

---

### MISS FOOTE.

Report states that this actress, whose former salary was nine guineas a week, has been engaged at Covent Garden Theatre at twenty guineas a week! augmentation of salary was opposed, it is said by one of the Committee of Management, but his opinion was over-ruled.

---

In the action of Alderman Cox against Kean, for seduction of his wife, damages of £800 were given by the Jury on Monday, 17th instant—a compensation almost as bad as a fatal dowry.

---

We copy the following from the last number of *Literary Gazette*:—

### STATE OF THE STAGE.

The state of the stage at this moment, seen from demand from the public journalist, animadversions of a different kind from those which are usually bestowed on dramatic representations. Yet the subject is so painful and revolting, that we approach it with great diffidence, and especially as it is hardly possible to offer the observations which we wish to make, without touching on personal allusions, which it is equally our duty to avoid. We shall discharge our duty, however, as far as we can.



It has ever been the boast of "playing," "to show virtue her own feature, scorn her own image, and the very age and body of the time, its form and pressure;" and our great national Theatres have, as they ought, always claimed the highest merit in this goodly race. But what do they show us *now*? The public journals of the country have been disgraced by the details of legal proceedings so infamous, that even the most careful of them was unfit for a youthful or a female eye; these proceedings attached to a seduced woman at one house, and a seducer of the other sex at the other. Of the first we shall observe only, that it gave an unfortunate and unhappy notoriety to the party; of the last, that it exceeded the usual bounds of gross and vulgar depravity. In society we hear nothing but sentiments which give scorn his own image, mingled with pity in the one case, and with disgust at the Joseph-Surface-like duplicity practised in the other. Yet it would appear, that to the Managers of our patent Theatres, these very circumstances have conferred a new value and new attractions on the performers: the lady is to grace the boards in a fortnight, and the gentleman is boldly advertised for Monday! And this is the season of the year too, when the youth of both sexes, and persons in humble life, are allowed theatrical pleasures, as the reward of good behaviour, and when whole academies and families of children, are repaid for their studies and conduct, by being treated to see the Pantomimes! Truly the example must have its due effect: truly the stage must be acknowledged to be the school of pure morals.

*(To be concluded in our next.)*

---

Miss Wilson is now at Florence, and report says she has considerably improved in taste and execution.

---

### JUST PUBLISHED,

The First Volume of the *DRAMATIC ARGUS*. To be had at the Office, 3, Bedford-row.



This Evening, Thursday, January 27, 1825,

Will be Performed,

## WHO WANTS A GUINEA?

Sir Larry Mac Murragh,  
Solomon Gundy,  
Torrent,  
Hogmore,  
Henry,  
Heartly,  
Carrydot,  
Barford,  
Andrew Bang,  
Jonathan Oldskirt,  
Boy,  
Mrs. Glastonbury,  
Fanny,

Mr. R. HAMERTON,  
Mr. TALBOT,  
Mr. W. WILLIAMS,  
Mr. CUNNINGHAM,  
Mr. SOUTHWELL,  
Mr. HAMERTON,  
Mr. JAMES,  
Mr. CALVERT,  
Mr. JOHNSON,  
Mr. SMOLLET,  
Miss MACARTHY,  
Mrs. M'CULLOCH,  
Miss CURTIS,

To conclude with the

## BATTLE OF WATERLOO.

Duke of Wellington,  
Duke of Brunswick,  
General Picton,  
Sir A. Gordon,  
Lord Somerset,  
Shaw,  
Corporal Stedfast,  
Molly Molony,  
General Blucher,  
General Bulow,  
Kouac,  
Jean de Costa,  
Bredowski,  
The Emperor Napoleon,  
Bonaparte's favourite Mamaluke,  
Marshal Ney,  
General Vandamme,  
General Fremont,  
Mons. Maigre Maladroit,  
Phedora  
Marinette,  
Rose,  
Mary Cameron,  
De Costa's Wife,

Mr. SOUTHWELL,  
Mr. MACKINTOSH,  
Mr. WILSON,  
Mr. EVANS,  
Mr. CLARKE,  
Mr. BARTLETT,  
Mr. BRINDAL,  
Mr. R. HAMERTON,  
Mr. GORTZ,  
Mr. STEINFORT,  
Mr. A. LEE,  
Mr. SMOLLET,  
Mr. NORMAN,  
Mr. GOMERSAL,  
Mons. DUCROW,  
Mr. JACKSON,  
Mr. BUCKLEY,  
Mr. JAMES,  
Mr. TALBOT,  
Mrs. VAUGHAN,  
Mrs. H. CORRI,  
Miss CUNNINGHAM,  
Miss CURTIS,  
Mrs. BROAD,



# THE Dramatic Argus.

Playing whose end both at the first, and now, was, and is, to hold us there the mirror up to nature."  
"Droit et vaillant."

No. 25.) FRIDAY, JAN. 28, 1825. (Vol 2.)

THE comedy of *Who wants a Guinea?* and the *attle of Waterloo!* were performed last evening. As might be expected from the *bill of fare*, the visitors were but few. We have lately remarked on the performance of the former piece, which circumstance joined with the crowded state of our columns, must be an excuse for our silence to-day. We hope for something worthy of particular notice in the appearance of Mr. Philips and his pupil on Saturday evening.

## STATE OF THE STAGE.

(Concluded from page 95.)

Let us suppose a mother and her daughters on the first night of Miss Foote's appearance—for which such the fashionable curiosity: there is not a place to be obtained.—“Why, mother,” enquires an innocent girl—“why is there so great a crowd, and so much tumultuous applause?”—(an an answer be given without examination? can it be explained why a feeling of the treachery and heartlessness of betrayers, and of the prostitution of parents, has made Miss Foote an object of compassion, and that this ebullition of popular fever, is not a tribute to her virtue; But an expression of indignation against others. Surely it would have been well advised and decent, to have waited a season before venturing into the public presence: But Covent Garden is making sorely, since the characters of a Siddons, let an



O'Neill, of a Stephens, graced its Green-room: present we will not enquire who are its shining females, not otherwise too well known to the public: we have read the bills for the last week, during which the "public has been *respectfully* acquainted, that M. Foote is engaged, and that due notice will be given to her first appearance,"\* without discovering more than two names which need be ashamed of the association. Can a Theatre complain of being inadequately patronized and filled, when by its own acts, it excludes respectability and modesty from its audiences?

With regard to the Drury-lane affair, we doubt the possibility of daring such immediate effrontery. We have no saints to denounce bitter condemnation on intrigue and seduction, nor do we think that the private lives of actors ought to be remembered against them on the stage. But when their private delinquencies are attended with a melancholy public exposure, it is really too much to brave the strong feelings which have been excited, and as it were, choose the very hour of shame as a passport to extended popularity.

Much more may be said on this unpleasant matter, but even these few remarks are made with reluctance, and we trust they will produce the effect for which they were framed—to cause both the parties in question and the Patentees to pause on their course.

\* This, in theatrical phraseology, is what is styled *Billing* a performer or a piece, and is a distinction loudly claimed by leading actors and successful writers. Its application in the present instance, is pointed at to shew, that the eclat of a distressing transaction is relied on as a magnet. The actress in question would not have been announced out of the usual routine, had she not obtained damages against a weak person, for refusing to marry her, after his being informed that she had cohabited with another man for several years, and had children by him. This is the simple reason why the National Theatre to use another of their terms, *stop* her, and augments her salary!



## Mr. KEAN.

This actor according to announcement, made his appearance in *Richard*, at Drury-lane on Monday evening last. As might reasonably be expected, the reception (except by his own private and other partisans) was decidedly unfavorable to him and creditable to the moral feeling of the British Public. The experiment was one of uncommon audacity, and it is a matter of exultation that it has been repelled with the indignant scorn which it merited. The *Courier* of Tuesday evening has the following excellent observations on the subject:—

If Mr. Kean had possessed a friend in the world capable of giving him sound advice, and if he himself were capable of receiving it, he would not yesterday have presented himself before a British audience. That friend would have told him, "You may despise but you cannot defy public opinion. There is a manifest indecency, revolting to all proper feeling, in your coming forward now. The nature of the exhibition so recently made in a court of justice, was such as should make any man who was the object of it, avoid the public eye for a time. You cannot lay your finger on any one part of that transaction, and say it elevates your private character. Be assured it is no fastidious delicacy, no puritanical refinement of morality, which is excited against you; but it is the common feeling which suggests itself at once to every mind, that a man (no matter by what means) who has subjected himself to such an exposure as you have, owes it to himself, and he owes it to society, not to glory in his shame. In ordinary cases, a man so circumstanced might feel his cheek tinged with a blush at meeting the eye of a private friend. What then should he feel when standing before assembled thousands of his countrymen? There is no honor to gain. Your *daring* to face an audience will not be considered by those whose opinion is worth a pin's fee, as courage—but impudence—sheer effrontery—and, if you are determined to struggle with the public, should that public thank you worth the lesson, it has the power to teach you a most mortifying, a most humiliating one. (*To be concluded to-morrow.*)



*For the Benefit of M. DUCROW.*

This Evening, Friday, January 28, 1825,

Will be Performed,

## **THE STRANGER.**

|                                                   |                  |
|---------------------------------------------------|------------------|
| The Stranger,                                     | Mr. GOMERSAL,    |
| Count Wintersen,                                  | Mr. SOUTHWELL,   |
| Baron Steinfort,                                  | Mr. R. HAMERTON, |
| Mr. Solomon,                                      | Mr. FULLAM,      |
| Francis,                                          | Mr. WILLIAMS,    |
| Tobias,                                           | Mr. CUNNINGHAM,  |
| Peter,                                            | Mr. JOHNSON,     |
| Count's Children, Miss Downes and Mast. W. James, |                  |
| Mrs. Haller,                                      | Miss JARMAN,     |
| Countess Wintersen,                               | Mrs. DALY,       |

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In the course of the Evening will be introduced,

## **PERSIAN PRINCE, AND EQUESTRIAN TALISMAN.**

---

To conclude with the

## **BATTLE OF WATERLOO.**

|                                               |                  |
|-----------------------------------------------|------------------|
| Duke of Wellington,                           | Mr. SOUTHWELL,   |
| Duke of Brunswick,                            | Mr. MACKINTOSH,  |
| General Picton,                               | Mr. WILSON,      |
| Sir A. Gordon,                                | Mr. EVANS,       |
| Lord Somerset,                                | Mr. CLARKE,      |
| Shaw,                                         | Mr. BARTLETT,    |
| Corporal Stedfast,                            | Mr. BRINDAL,     |
| Molly Molony,                                 | Mr. R. HAMERTON, |
| General Blücher,                              | Mr. GORTZ,       |
| General Bülow,                                | Mr. STEINFORT,   |
| Kouac,                                        | Mr. A. LEE,      |
| Jean de Costa,                                | Mr. SMOLLET,     |
| Bredowski,                                    | Mr. NORMAN,      |
| The Emperor Napoleon,                         | Mr. GOMERSAL,    |
| Bonaparte's favourite Mamaluke, Mons. DUCROW, | Mr. JACKSON,     |
| Marshal Ney,                                  | Mr. BUCKLEY,     |
| General Vandamme,                             | Mr. JAMES,       |
| General Fremont,                              | Mr. TALBOT,      |
| Mons. Maigre Maladroit,                       | Mrs. VAUGHAN,    |
| Phedora                                       | Mrs. H. CORRI,   |
| Marinette,                                    | Miss CUNNINGHAM, |
| Rose,                                         | Miss CURTIS,     |
| Mary Cameron,                                 | Mrs. BROAD,      |
| De Costa's Wife,                              |                  |

*Office, 3, Bedford-row.*



THE  
**Dramatic Argus.**

...ing: *both at the first, and now, was,*  
“and is, *to us there the mirror up to nature.*”  
“*Droit et avant.*”

No. 26.) SATURDAY, JAN. 29, 1825. (Vol 2.)

**THEATRE-ROYAL.**

WE felt it quite useless to visit the Theatre last night; as from the frequency of repetition of the greater part of the entertainments, and the recent representation of the play, (*The Stranger*) we would have been as little amused by the performance, as our readers would be by our unavoidably tedious remarks on it. However, the DRAMATIC ARGUS is this day engaged in a subject which calls loudly for public attention, and for universal reprobation on the leading figure in the scene.

**THE COURIER'S REMARKS ON KEAN.**

(Concluded from page 99.)

“The character of *Hamlet* supplied you with a favorite quotation, while you were debauching your friend's wife: the same character supplies you with an admonition in your present situation—‘assume a virtue if you have it not.’ It is only a temporary sacrifice you have to make. Withdraw yourself for a few weeks. There will be a deference in this to public feeling, which it is your duty to manifest—and much is always ready to



be forgiven to a man who is the first to show he is ashamed of his own errors."

We can suppose a friend of this actor thus to have addressed him, and we wish we could also suppose, that if so addressed he would have yielded to advice. As it is, he has affixed the seal to his own character. He can never remove it. The howling of all his "wolves"—the vociferations of half-drunken prostitutes—the huzzas of the galleries—will not remove it: those he may continue to command, but if he have any means of knowing what is said and thought in private circles, he will have to acknowledge the bitter truth, that the morality which will do for the stage, is of a very different kind from that which constitutes the passport into refined society.

---

The above extract, and that which we copied from the *Literary Gazette*, (both of which are distinguished by a very great share of sound reasoning) would be quite sufficient to show the disgust which Mr. Kean's late conduct has excited; but we are determined to bring more evidence on the question, lest it might be supposed the journals from which we have quoted, expressed their opinions under a feeling of prejudice, (although arguments speak for themselves) and were unsupported in their sentiments. The *experiment* made by Mr. Kean, was one of unparalleled effrontery, wholly unequalled by any thing to be found in the annals of the Drama. It is, therefore, our bounden duty, to draw public attention to this insulting and unsuccessful attempt, which, *if it had succeeded*, would have justly stamped the character of the British Public as the most degraded on the face of the earth. But to our further

#### EXTRACTS.

—As Mr. Kean is "Captain of the Wolves," he may command a detachment into the Theatre to keep order and protect him; but these are not the "animals" on whom he should rely. A little deference to decency and moral feeling will, in his present predicament, stand him in more stead than the howlings or fangs of a hundred wolves,—*News*.



—The force of passion may impel a man to commit that which will make him shudder at meeting the eye of the injured husband ; but callous and impenetrable to every feeling of justice, honour, and humanity, must be the soul of the man who could pen *the twin-letters*.  
—*Fleming's Weekly Express*.

“Doubt that the stars are fire.

“Doubt truth to be a liar——”

As great as I am now—a sort of fox, fox, fox ;

“Doubt that the sun doth move,

“But never doubt I love,”

Both you, my dear, and worthy Mr. Cox, Cox, Cox—

Both you and my good patron, Mr. Cox.—*Telescope*.

—Mr. Kean presented himself before the public merely, as it would seem, to try the taste of the town for such matters as he has lately been engaged in—to ascertain whether DECENCY *was at all necessary* for an Actor.—*Morning Herald*.

—Let not Mr. Kean imagine that he has achieved a victory over public opinion—let him not suppose that the waving of sundry dirty pocket-handkerchiefs, or the throwing up of various greasy hats, has secured to him the battle. If he fancy this he is wholly mistaken. Until he shew that he is compelled to play, (which we have some reason to believe *is not the case*)—until he can prove to the public he is not impudently bearding them—all his performances, like that of last night, will be matters of dumb show.—*Times*.

We should mention what, no doubt, our readers have already seen, that the notice which appeared lately in our paper, of the appearance of Miss Foote at Covent Garden, was hastily taken from a *humbug anticipatory criticism* on that lady's supposed appearance.

JUST PUBLISHED,

The First Volume of the DRAMATIC ARGUS. To be had at the Office, 3, Bedford-row.



**This Evening, Saturday, January 29, 1825,**

**Will be Performed (with alterations and additions)**

## **THE BARBER OF SEVILLE.**

Count Almaviva,

Mr. PHILIPPS,

(1st Appearance,)

Fiorello,

Mr. M'KEON,

Figaro,

Mr. LATHAM,

Dr. Bartolo,

Mr. W. WILLIAMS,

Basil,

Mr. BROUGH,

Notary,

Mr. JAMES,

Aguazile,

Mr. GLOVER,

Officer,

Mr. HART,

Talboy,

Mr. O'ROURKE,

Argus,

Mr. GREY,

Rosina,

Miss HARVEY,

(Her first appearance,)

Marcellina,

Mrs. SMOLLET.

The following Songs, &c. will be Sung,—

Serenade—'Piano, Pianissimo,' Messrs. M'Keon, Latham  
and Chorus,

Duet—'Oh Maiden Fair,' Mr. M'Keon and Miss  
Harvey,

Rondo—'Oh light is the heart, Mr. Philipps,

Mock Italian Scena—'You must begin pomposo, Mr.  
Philipps,

Duet—'The Singing Lesson,' Mr. Philipps and Miss  
Harvey.

&c.

&c.

&c.

After which,

## **THE IRISH TUTOR.**

Tilwell,

Mr. SMOLLET,

Flail,

Mr. CUNNINGHAM,

O'Toole,

Mr. R. HAMERTON,

Mary,

Miss CURTIS.

To Conclude with

## **THE INNKEEPER'S BRIDE.**

Rambleton,

Mr. SOUTHWELL.

Varnish,

Mr. BRINDAL,

Tom,

Mr. R. HAMERTON,

Ellen,

Mrs. HUMBY.



Price 1d.)

# THE Dramatic Argus.

~~~~~  
"Droit et avant."
~~~~~

No. 27.) MONDAY, JAN. 31, 1825. (Vol 2.

## THEATRE-ROYAL.

### THE BARBER OF SEVILLE.

THIS delightful opera was performed on Saturday evening; it introduced Mr. Philipps and his fair pupil, Miss Harvey, to the Dublin audience for the first time this season. The music of the piece by ROSSINI, which is taken from his *Il Barbiere de Seviglia*, must always please, even when placed in inferior hands to those to whom it was entrusted on Saturday evening.

Mr. Philipps is well known to the Dublin audience: the loud applause with which he was greeted, shews that he is an established favorite with them. Mr. Philipps' voice does not appear to us to possess much strength; however, in taste and evident knowledge of the science of music, he is not surpassed. He is also a most graceful and excellent actor, which renders him at all times pleasing. Although a most superior master of music, he very sensibly does not for a moment suppose, that that is sufficient to constitute an operatic performer—and he is right. We wish that in the inferior ranks of Apollo he had more followers. Mr. Philipps' "Mock Italian Scena,"—"You must begin pomposo," was admirably sung and loudly applauded. The "Singing lesson" was also admirable. Throughout he must have



been greatly gratified by his reception. *Figaro* was performed by Mr. Latham; we cannot say much for this representation; there was none of the native joyousness, archness, and animation, which should distinguish the humorous barber, and which we have seen imparted to the character. W. Williams' *Doctor Bartolo* was excellent; we perceive this actor has a good voice in addition to his other talents. Mr. Brough's *Basil* was but mediocre: it was not by any means a forcible performance—there was much of feebleness about it. Mr. McKeon was *Fiorello*: he sang tolerably and acted *none*. Mr. James' delivery appears as if he was obliged to use an air-pump in order to enable him to articulate his words: he sets all *elocution* at defiance.

Miss Harvey (Mr. Philipps' pupil) appeared as *Rosina*, and was very favorably received. This lady's figure though *petite*, is well formed with a pleasing countenance. Her voice is not powerful, it is however peculiarly sweet. In her first song she seemed to labour under considerable diffidence, but soon became re-assured, and sang with more vivacity. The song of "An old man would be wooing," was loudly encored. It was given with much *naïveté* and taste. The trio, "Step as soft as Zephyr dying," was admirably and pleasingly sung. Altogether we congratulate the lovers of music on the engagement of Mr. Philipps and his pupil. A *male* operatic performer was greatly wanted in our company.

There was on Saturday evening a most excellent house. The dress circle was crowded; in which state we have not seen it since the quadrupedal performers made their appearance. This clearly proves that the higher orders in Dublin will encourage true talent and just taste when they have an opportunity; and of all sorts of science to which they are favorable, there is none which more completely commands their support than that of music.

The farce of the *Irish Tutor* followed. R. Hamerton's *Dr. O'Toole* was excellent, and very little, if at all inferior to Connor's. Why is Digges placed in *walking gentlemen* characters, to which he is every way inadequate?



Mr. KEAN.

The extraordinary and most unbecoming conduct of this person has caused such a sensation in the public mind, and so strong a feeling of reprobation, that we are sure they will entirely agree in the spirit of the following further amusing.

EXTRACT.

The following instructions, we understand, have been issued to the "Wolves," and other well-disposed individuals who act with them for this day:—

(CIRCULAR.)

You, and the other gentlemen, will assemble on Friday, at the same time and place as before. It would be desirable, that your collars and wristbands should be a little cleaner than they were on Monday. These, with your handkerchiefs, (once white) may be sent to Mr. K's. washerwoman, in the name of Mr. Simpson.

Poll ——— will take her old place in the dress circle. She acted her part admirably, but did not dress it quite so well. The *scarlet* would have been best omitted, as it was laughed at, on account of its putting people in mind of a well-known lady of Babylon.

You, and the other gentlemen, will be careful not to repeat the error of Monday, by applauding the wrong actor. On this occasion Mr. Kean's face will be blacked. He will be guarded shortly after he enters; so, to be sure you are cheering your friend, you can look for the *black-guard*.

But you are not to imagine that your duty will not begin till he enters, and that you have nothing to do when he goes off. You must lay hold of every thing that occurs in the course of the play, and turn it to good account.

As no respectable female will be in the Theatre, you need not be very particular about your language. If you find one or two of the adverse faction alone, or nearly so, there will be no harm in dragging them out, and pretending you are constables. They cannot find out where you lodge, you know.—*Courier of Friday last*.



For the Benefit of Mr. NORMAN.  
This Evening, Monday, January 31, 1825,  
Will be Performed,

**PRESUMPTION.**  
**OR, THE FATE OF FRANKENSTEIN.**

Frankenstein,  
De Lacey,  
Felix de Lacey,  
Clerval,  
William,  
Hammerpan,  
Fritz,  
Tanskin,  
(—————),  
Elizabeth,  
Agatha,  
Madame Ninon,  
Safie,

Mr. CALCRAFT,  
Mr. CUNNINGHAM,  
Mr. LARKIN,  
Mr. A. LEE,  
Master C. LEA,  
Mr. LATHAM,  
Mr. JOHNSON,  
Mr. SMOLLET,  
Mr. NORMAN,  
Miss FORDE,  
Miss CURTIS,  
Mrs. HUMBY,  
Mrs. H. CORRI,

In the course of the Evening will be introduced the,

**PERSIAN PRINCE,**  
**AND EQUESTRIAN TALISMAN.**

To conclude with the

**BATTLE OF WATERLOO.**

Duke of Wellington,  
Duke of Brunswick,  
General Picton,  
Shaw,  
Corporal Stedfast,  
Molly Molony,  
Kouac,  
Jean de Costa,  
Bredowski,  
The Emperor Napoleon,  
Bonaparte's favourite Mamaluke,  
General Fremont,  
Mons. Malgre Maladroit,  
Phedora  
Marinette,  
Rose,  
Mary Cameron,

Mr. SOUTHWELL,  
Mr. MACKINTOSH,  
Mr. WILSON,  
Mr. BARTLETT,  
Mr. BRINDAL,  
Mr. R. HAMERTON,  
Mr. A. LEE,  
Mr. SMOLLET,  
Mr. NORMAN,  
Mr. GOMERSAL,  
Mons. DUCROW,  
Mr. JAMES,  
Mr. TALBOT,  
Mrs. VAUGHAN,  
Mrs. H. CORRI,  
Miss CUNNINGHAM,  
Miss CURTIS,

Office, 3, Bedford-row.



# THE Dramatic Argus.

~~~~~  
 —Playing, whose end was at the first, and now, was,
 and is, to hold as 'twere the mirror up to nature."
 "Droit et avant."
 ~~~~~

No. 25. FRIDAY, FEB. 1, 1825. (Vol 2.)

## THEATRE-ROYAL.



### PRESUMPTION;

*Or, the Fate of Frankenstein;*

THE piece under this name was brought out last night. The Novel (if it may be so called) on which it is founded, was written by Mrs. Shelley, wife of the poet. The work is of a most extraordinary character, exhibiting a man who makes an attempt to bestow animation upon lifeless matter, and succeeds in creating a being of a monstrous description in the human shape. The source from whence the idea arose in the mind of the talented authoress, will be best explained in her own words; we happen to have the Novel (which she calls, *Frankenstein; or, the modern Prometheus*) by us, and we copy the following from the preface:—

“The event on which this fiction is founded was supposed, by Dr. Darwin, and some of the physiological writers of Germany, as not of impossible occurrence. I shall not be supposed as according the slightest degree of serious faith to such an imagination; yet in assuming it as the basis of a work of fancy, I have not considered myself as merely weaving a series of supernatural terrors. The event on which the interest of the story depends is exempt from the disadvantages of a mere tale of spectres



or enchantment. It was recommended by the novelty of the situations which it developes; and however impossible as a physical fact, affords a point of view to the imagination for the delineating of human passions more comprehensive and commanding than any which the ordinary relation of existing events can yield.

"I have thus endeavoured to preserve the truth of the elementary principles of human nature, while I have not scrupled to innovate upon their combinations."—

The adapter (Mr. Peake) has made some necessary alterations in preparing the piece for the stage. *Elizabeth* is made *Frankenstein's* sister and not his cousin, and she is betrothed to *Clerval* instead of to *Frankenstein*, who is changed into the lover of *Agatha*. These alterations were, no doubt, necessary for the effect of the drama.

Mr. Calcraft appeared as *Frankenstein*, and acquitted himself creditably. He does not, however, look sufficiently youthful for the part. We can well conceive how admirably Wallack (who acted it originally) must have appeared in the character. We believe, at all events, our company could not produce one who would play the character better than Calcraft. Norman was the *dæmon*, and really gave universal satisfaction: he is an excellent pantomimic actor. He looked ugly enough, as *nobody can deny*; but still we think not sufficiently unlike the human race; he certainly did not fulfil the appearance which we expected from a perusal of the Novel. We could not expect him to be *eight* feet high, but certainly in the other minutiae he might have been more correct. For instance,—the monster is represented in the Novel to have *black* lips. The (——) of last night had them not. *Fritz* a nervous servant of *Frankenstein's* was well performed by Johnson. The other characters have but little to do. We cannot omit favorably mentioning Smollet's performance of one Master *Tanskin*, a gypsey; he was very humorous. Miss Forde as *Elizabeth* sang as usual most delightfully. There was a request of the indulgence of the audience made for her previously to the play, in consequence of indisposition. She was much applauded throughout.



Mrs. Humby was very amusing; she was loudly encored in a song.

On the whole, perhaps the piece did not come up to our expectations. It was given out, by Mr. Farren, for repetition this evening, with mingled applause and disapprobation. The appearance of the monster from the Laboratory had a most striking effect.

The old story of the *Battle of Waterloo* for the last, last time followed. "Joy be with it in a bottle of moss," say we. Many a time and oft we fancied in our "mind's eye," that we saw the shades of our great dramatic writers trampled upon, by the hoofs of the unfeeling animals, both four-legged and two-legged. It may, therefore, be reasonably inferred, that neither we nor many others regret their departure from our National Theatre.

The house was well attended. The Upper Gallery was dreadfully noisy the whole night.

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### KEAN

Made his second appearance since the late legal proceedings on Friday. The clamour was very great. Mr. Elliston and Mr. Kean both addressed the house. The former's speech, as is justly remarked by the *Times*, "leaves the matter where it stood, and does not contain one syllable of an extenuatory nature." Mr. Kean talked of his *delicacy* in some matters relating to the trial, which drew forth loud laughter, some applause and hisses. The following is an extract from one of the London papers of Saturday.

The contest between Mr. Kean and that part of the play-going public, who think it requisite that an actor should preserve at least some *outward show of decency* was renewed last night with increased vigour.—*Morning Herald*.

---

### JUST PUBLISHED,

The First Volume of the *DRAMATIC ARGUMENT*. To be had at the Office.



# Theatre-Royal.

This Evening, Tuesday, February 1, 1825,  
Will be Performed,

## *PRESUMPTION;* OR, THE FATE OF FRANKENSTEIN

Frankenstein,  
De Lacey,  
Felix de Lacey,  
Clerval,  
William,  
Hammerpan,  
Fritz,  
Tanskin,

(—————),

Elizabeth,  
Agatha,  
Maddame Ninon,  
Safie,

Chorus of Gypsies, &c. Messrs. Hart, Hill, O'Rourke,  
Turner, Montague Grey, &c. Mesdames, Broad, Johnson,  
Norman, Mahons, Sullivan, Cunningham, &c.

Mr. CALCRAFT,  
Mr. CUNNINGHAM,  
Mr. LARKIN,

Mr. A. LEE,

Master C. LEA,

Mr. LATHAM,

Mr. JOHNSON,

Mr. SMOLLET,

Mr. NORMAN,

Miss FORDE,

Miss CURTIS,

Mrs. HUMBY,

Mrs. H. CORRI,

To conclude with

## *WAYS AND MEANS.*

Sir David Dundee,  
Scruple,  
Randem,  
Paul Peery,  
Tiptoe,  
Waiter,  
Lady Dundee,  
Kitty,  
Harriet,

Mr. W. WILLIAMS,  
Mr. SOUTHWELL,  
Mr. BRINDAL,  
Mr. JAMES,  
Mr. R. HAMERTON,  
Mr. HART,  
Mrs. M'CULLOCH,  
Miss CURTIS,  
Mrs. DALY.

*Office 3, Bedford-Row.*



THEATRE ROYAL  
LONDON  
No. 1d.

# Dramatic Argus.

—*Playing, whose end both at the first, and now, was,  
"and to hold as twere the mirror up to nature."*  
—*"Droit et avant."*

[No. 29.) WEDNESDAY, FEB. 2, 1825. (Vol 2.

## THEATRE-ROYAL.



### PRESUMPTION;

*Or, the Fate of Frankenstein.*

THIS melo-dramatic romance was repeated last evening to a thin house. The piece is not possessed of any great share of interest. The dramatizer has, however, done tolerably well for it. The conclusion of the piece, made remarkably improbable: we see Frankenstein's friends near him (*female* and all) when the avalanche falls. Truly the ladies must be uncommonly robust and more than usually heroic in the neighbourhood of *Mont Blanc*, to follow the hero of the piece so very closely, and through such fearful dangers.

We entered pretty largely yesterday into the merits of the performers in this piece, so that now we have but little to add. Norman is certainly very superior as the *dæmon*; and bating his appearance, Mr. Craft was a very fair *Frankenstein*. The other performers have no opportunity for any particular display. *Ways and means* followed.



## KEAN.

Some of our readers may not know the letters termed, the *twins*, which were noticed in an article from a London paper which we inserted a day or two since. We copy them with some further extracts.

(Postmark, Exeter, 6th Jan. 1823.)

"Dear little imprudent Girl,—Your incaution has been very near bringing our acquaintance to the most lamentable crisis. *Of course he will shew you the letter I have written him; appear to countenance it, and let him think we are never to meet again, and in so doing he has lost a friend. Leave all further arrangements to me.*

"My aunt desires her best wishes to you, notwithstanding her anger, she says, of your conduct before him, 'Love shields the object of its wishes, not exposes it.'

"All shall be shortly as you wish."

"Mrs. Simpson, care of Mrs. Matthews, 12, Tavistock-row, Covent-garden, London.

(Postmark, Exeter, 6th Jan. 1823.)

"My dear Cox,—I have been seriously considering the mass of nonsense uttered by us the two last nights at Salisbury. I must own likewise they have given me great uneasiness. If I have paid more attention to your family than any other of my acquaintances, *the simple motive was to show the world that I valued my friends as much in adversity, as when I shared their hospitality in their prosperity.* I am sorry my conduct has been misconstrued, as the inference is unworthy of yourself—me—and a being *whose conduct, I am sure is unimpeachable!* To remove all doubts upon the subject, and to counteract the effects of insidious men, I shall beg leave to withdraw a friendship rendered unworthy by suspicion.

"I MUST BE THE WORST OF VILLAINS, if I could take that man by the hand, while meditating towards him an act of injustice. You do not know me Cox: mine are follies, not vices. It has been my text to do all the good I could in the world, and when I am called to a superior bourne, my memory may be blamed, but



not despised. Wishing you and your family every blessing which the world can give you, believe me, nothing less than yours, most sincerely,

—EDMUND KEAN."

R. A. Cox Esq. 6. Wellington-street, Waterloo Bridge, London.

It is gratifying to remark, that scarcely one woman, except of the lowest description, was present at the riot of last night. We do not believe there was a single creature in female attire in the dress boxes. The character of the persons who were employed to support Kean through the test of the Theatre, may be judged from this fact,—that whenever the incidents of the play brought him into such a situation that he had to touch Mrs. West,—(the *Desdemona* of the night, and we believe a respectable woman)—the savage tribe roared as if in triumph at this insult offered to the innate feelings of female purity. It was like the yelling of *Caliban* when the prospect of violating *Miranda* occurred to his lascivious mind. "Would I had done it!"—*Times of Saturday last.*

The constancy of some of Mr. Kean's friends was truly admirable. A boy with an orange in one hand, and a stick in the other, to the end of which he had tied a red pocket-handkerchief, continued to display his banner and shout at every moment that he could spare from sucking his orange. A fat woman of the Cyprian order in the upper boxes, waved a once-white handkerchief and clapped, and cried, "Bravo!" most indefatigably. Less prominent, but perhaps not less earnest nor less useful, were the services of other partisans who were stationed in the pit, and were evidently there for the first time in their lives. They wore blanket great-coats which concealed (and perhaps it was so much the better they did) all the rest of their garments. They seemed to be that active, if not not honest fraternity who usually ply about the stage-coaches, and are called *cad's*. After the novelty had worn off, these gentlemen seemed to think it a particularly dull piece of business, and during the latter part of the tragedy, could hardly be induced to pursue the shouting with which they begun.—*Courier of Saturday last.*



**'This Evening, Wednesday, February 2, 1825,**

**Will be Performed (with alterations and additions)**

## **THE BARBER OF SEVILLE.**

Count Almaviva,  
Fiorello,  
Figaro,  
Dr. Bartolo,  
Basil,  
Notary,  
Aguazile,  
Officer,  
Talboy,  
Argus,  
Rosina,  
Marcellina,

Mr. PHILIPPS,  
Mr. M'KEON,  
Mr. LATHAM,  
Mr. W. WILLIAMS,  
Mr. BROUGH,  
Mr. JAMES,  
Mr. GLOVER,  
Mr. HART,  
Mr. O'ROURKE,  
Mr. GREY,  
Miss HARVEY,  
Mrs. SMOLLET.

The following Songs, &c. will be Sung,—

Serenade—'Piano, Pianissimo,' Messrs. M'Keon, Latham  
and Chorus,

Duet—'Oh Maiden Fair,\* Mr. M'Keon and Miss  
Harvey,

Rondo—'Oh light is the heart, Mr. Philipps,

Mock Italian Scena—'You must begin pomposo, Mr.  
Philipps,

Duet—'The Singing Lesson,' Mr. Philipps and Miss  
Harvey.

&c.

&c.

&c.

---

To conclude with

## **MONSIEUR TONSON.**

Thompson,  
Mons. Morbleu,  
Jack Ardourly,  
Tom King,  
Rusty,  
Useful,  
Fip,  
Wantem,  
Snap,  
Trap,  
Nap,  
Adelphine de Courcy,  
Madame Belgarde,  
Mrs. Thompson,

Mr. CUNNINGHAM,  
Mr. TALBOT,  
Mr. SOUTHWELL,  
Mr. BRINDAL,  
Mr. JAMES,  
Mr. SMOLLET,  
Mr. BARRY,  
Mr. O'ROURKE,  
Mr. SWAN,  
Mr. HART,  
Mr. DIGGES,  
Miss STANFIELD,  
Mrs. JARMAN,  
Mrs. BROAD.

*Office, 3, Bedford-row.*



Price 1d.)

# Dramatic Argus.

~~~~~  
"—Playing; whose end both at the first, and now, was,
" and is, to hold as 'twere the mirror up to nature."
"Droit et avant."

~~~~~  
No. 30.) THURSDAY, FEB. 3, 1825. (Vol 2.

## THEATRE-ROYAL.



### THE BARBER OF SEVILLE,

Was repeated last evening.

We know it to be an undoubted fact, that in no city of the British Empire is the science of music more, we had almost said so generally admired and practised as in Dublin. Ireland has been termed, and appropriately, "The land of Song;" Her *melodies* are cherished by the native, and admired by the foreigner; by the former as possessing a true portraiture of the national feeling and character; as blending the "grave, the gay, the lively and severe," and uniting the characteristic changes in the temperament of the natives of Erin's Isle; by the latter as being exquisitely expressive of the most powerful feelings of the human breast.

All this being premised, we were not a little surprised at the poor display of auditors which the Theatre exhibited last night. The opera was very well performed on Saturday evening; it was considerably improved in effect on its last representation, and really we are certain that the *absentees* on this occasion, lost a



treat of no common excellence—one which we can safely say, afforded considerable gratification to every individual who partook of it.

Mr. Philipps was the *Count Almaviva*; we have before spoken favorably of this gentleman's abilities in the part. There is a very considerable degree of grace and dignity in Mr. Philipps' manner, which materially contributes to his excellence in this character. He dressed admirably for the part. The rich crimson silk cloak looked magnificent, and was quite appropriate for the Spanish nobleman. The "*Mock Italian Scene*," "You must begin pomposo," was loudly applauded and deservedly encored. The versatility of Mr. Philipps' musical powers was fully displayed in this piece. Throughout, the approval of the audience was quite evident. Mr. M'Keon is a mere *stick* of an actor; as a singer he is something, but not much better. We have been long animadverting on his *nothingness* as an actor; we must now speak more decisively on the subject. Mr. Latham was more *at home* in the part of *Figaro* than on the last night of representation; he was respectable. Of W. Williams as the "peeping, peering, growling, grunting, spying, spiteful, jealous old curmudgeon," *Doctor Bartolo*, we have to speak in the most decided terms of commendation. This performer is an excellent *old man*, generally speaking. Mr. Brough's *Basil* was better than on the night before: it was still, however, only mediocre in point of acting. Our namesake, *Argus*, was well performed by Mr. Grey. We hope, however, we are not so much inclined to submit to the power of the god of sleep at unseasonable hours. Miss Harvey appeared for the second time here as *Rosina*. We have spoken favorably of this lady's talents as a singer: we have also to add, that she promises to be an excellent actress. We observed a very great attention to propriety in her acting last evening. She "suited the action to the word" admirably. Miss Harvey's voice is not powerful; it is, however, melodious in no common degree. We would strongly recommend this lady not to attempt to strain her voice beyond its natural compass; as in doing so, she must injure the favorable



effect which her singing is very well calculated to produce. Her song, "An old man would be wooing," was rapturously encored. Could not the company produce a better *Marcellina* than Mrs. Smollet? she was really miserable in the part. Altogether we were greatly pleased by the performance of the opera.

### MONSIEUR TONSON.

This lively farce followed. Talbot appeared as *Monsieur Morbleu*, and acted the part very amusingly. Southwell enacted *Jack Ardourly*. This performer has a stiffness and a want of grace in his motions, which must always displease. We don't know his (Southwell's) opinion on the subject; but we dare say he thinks himself a "develish clever fellow." Mrs. Jarman made only a very so, so, *Madame Belgarde*. We recollect Mrs. Simon in the part, and that is enough to displace Mrs. Jarman's representation from our favorable recollections. Miss Stanfield appeared as *Adelphine de Courcy*. This little lady may have talent, if she would but let us behold (and above all *hear* a display of) it.

The Upper Gallery was very noisy during the evening. We can positively state, that many females are deterred from going to the Theatre, from the language and general indecorum of the people of the Upper Gallery. It is a monstrous grievance.

### TO CORRESPONDENTS.

'Theatricus' is received. We think we stated in our opening observations that *scurrility* should never find a place in our columns.

### JUST PUBLISHED,

The First Volume of the *DRAMATIC ARGUS*. To be had at the Office.



# Theatre-Royal.

This Evening, Thursday, February 3, 1825,  
Will be Performed,

## *PRESUMPTION;* OR, THE FATE OF FRANKENSTEIN.

Frankenstein,  
De Lacey,  
Felix de Lacey,  
Clerval,  
William,  
Hammerpan,  
Fritz,  
Tanskin,  
(—————),

Elizabeth,  
Agatha,  
Madame Ninon,  
Safie,

Chorus of Gypsies, &c. Messrs. Hart, Hill, O'Rourke,  
Turner, Montague Grey, &c. Mesdames, Broad, Johnson,  
Norman, Mahons, Sullivan, Cunningham, &c.

Mr. CALCRAFT,  
Mr. CUNNINGHAM,  
Mr. LARKIN,  
Mr. A. LEE,  
Master C. LEA,  
Mr. LATHAM,  
Mr. JOHNSON,  
Mr. SMOLLET,  
Mr. NORMAN,  
Miss FORDE,  
Miss CURTIS,  
Mrs. HUMBY,  
Mrs. H. CORRI,

---

To conclude with

## LOVE LAUGHS

AT

## LOCKSMITHS.

Captain Belgarde,  
Vigil,  
Totterton,  
Risk,  
Solomon Lobb,  
Grenadier,  
Lydia,

Mr. M'KEON,  
Mr. WILLIAMS,  
Mr. FULLAM,  
Mr. JOHNSON,  
Mr. SMOLLET,  
Mr. DIGGES,  
Mrs. HUMBY,

---

Office 3, Bedford-Row.



Price 1d

# THE DUBLIN ARGUS.

“—Playing; whose end both at the first, and now, was,  
and is, to hold as 'twere the mirror up to nature.”  
“Droit et avant.”

No. 31.)

FRIDAY, FEB. 4, 1825.

(Vol. 2.

## THEATRE-ROYAL.

### PRESUMPTION;

*Or, the Fate of Frankenstein.*

THIS piece was performed last night for the third time. We are not disposed to alter our opinion as to the merits of the piece; it embodies a most foolish and extravagant idea. The Novel on which the drama is founded, has the recommendation of good writing and a pleasing description of natural scenery to recommend it; these, of course, are not available on the stage. We cannot give the *drama* the meed of our applause.

The farce of *Love laughs at Locksmiths* followed. The house was but thinly attended.

### A WORD OR TWO ON THE LITERARY PERIODICALS OF DUBLIN.

The wonderful increase of periodical publications in late years is a matter of astonishment to every one. Twenty years since, or ever later, this description of literature was confined to comparatively narrow limits; but now who can calculate the number of daily, weekly, monthly and quarterly publications, which inundate the reading world.

These observations, however, can apply only to the



sister countries, England and Scotland; for, alas! poor, reduced, degraded IRELAND, is as low in the ranks of indigenuous literature, as she is in almost every description of cultivated science. Previously to the UNION, that fatal measure which has been the fruitful source of many of the misfortunes of this country, there appeared to be strong indications of national advancement in the matter to which we have alluded. There were *then* resident nobility and gentry, who acted their parts as the natural protectors and encouragers of the talent of their countrymen, in whatever way it might be manifested. *They* no longer remain, and the consequence which might be expected has resulted.—Talent has almost altogether fled to more congenial climes, and it is but very rarely we witness even a solitary flickering blaze, which shows that some life yet remains in the almost extinguished fire of native literature.

Antecedent to the year 1800, we had one Magazine in Dublin, which might bear a comparison with any production of the day, and would be creditable at the present period; it was called *Walker's Hibernian Magazine*. This publication had all the real cleverness in its details, which is absolutely necessary for a periodical work. There was also the *Anthologia Hibernica*; another excellent periodical. Since the period we have mentioned, we can scarcely name one production with commendation. In latter years, a little daily publication on a similar plan to ours, (the original *Theatrical Observer*) appeared, which was conducted with considerable talent; not, however, without a great share of unnecessary sarcasm and severity. With this exception, all is one field of impenetrable darkness. Many publications which have made their ephemeral appearance and their soon following exit, were, to use the mildest phrase, an absolute discredit to the country of their birth. They have been in many cases *distinguished*, not only by gross ignorance of the subject on which they attempted to dilate, but even of the common rules of grammar. In some instances we have seen an attempt at fine writing—an attempt at similes and metaphors which from their evident absurdity, were truly ridiculous.—



*Poeta nascitur, non fit*, is a maxim in the justice of which we fully coincide. By the aid of a rhyming dictionary it may be possible to collect a jingle of words; but where are the boundless powers of imagination? where even the due command of language and the knowledge of character? You look for them in vain.—With regard to metaphors, we fully agree with a celebrated writer who says, “Figurative language is very fine *when properly employed*; but figures of rhetoric are *edge-tools*:”—he adds, “if you use them, you ought to take care *that they do not make nonsense of what you say, nor excite the ridicule of those to whom you write.*” we wish this sentiment was more fully acted upon; for really metaphors are *edge-tools*, which (to attempt a figure) in the hands of a skilful operator may produce much good, but when placed in those of a bungler must do harm.

Of all the miserable things to be met with in the literary world, *small-beer* poetry is the most wretched; it is absolutely a complete penance to swallow even a small portion of it. The cause of this is obvious. How is it possible that any individual who is conversant with the writings of our great poets could patiently read the kind of productions which are sometimes dignified with the name of POETRY? In fact, the requisites to the formation of a true son of the Muses are so numerous, that very few indeed are able to arrive at even respectability in the art.—

“Their Muse diverts them, makes the reader sad;”

“They think themselves inspir’d, we think them mad.”

It is foolish in those who evidently do not possess the proper qualifications, to attempt a matter so difficult—one in which mediocrity of genius can never succeed. The essays of these people are quite as silly, as it would be in the commander of a vessel to undertake a long voyage without the necessary sea-store. It seems this family existed in SHAKESPEARE’S time; for he thus speaks of them:—“I had rather be a kitten and cry—mew, than one of these same metre ballad-mongers.” To which we say—*ditto*, with all our hearts.

(To be concluded in our next.)



This Evening, Friday, February 4, 1825,

Will be Performed,

**PRESUMPTION;**

**OR, THE FATE OF FRANKENSTEIN.**

|                                                      |                 |
|------------------------------------------------------|-----------------|
| Frankenstein,                                        | Mr. CALCRAFT,   |
| De Lacey,                                            | Mr. CUNNINGHAM, |
| Felix de Lacey,                                      | Mr. LARKIN,     |
| Clerval,                                             | Mr. A. LEE,     |
| William,                                             | Master C. LEA,  |
| Hammerpan,                                           | Mr. LATHAM,     |
| Fritz,                                               | Mr. JOHNSON,    |
| Tanskin,                                             | Mr. SMOLLET,    |
| (—————),                                             | Mr. NORMAN,     |
| Elizabeth,                                           | Miss FORDE,     |
| Agatha,                                              | Miss CURTIS,    |
| Madame Ninon,                                        | Mrs. HUMBY,     |
| Saſie,                                               | Mrs. H. CORRI,  |
| Chorus of Gypsies, &c. Messrs. Hart, Hill, O'Rourke, |                 |
| Turner, Montague Grey, &c. Mesdames, Broad, Johnson, |                 |
| Norman, Mahons, Sullivan, Cunningham, &c.            |                 |

---

After which (1st time) a New Farce, called,

**CENT. PER CENT.**

|                                                     |                  |
|-----------------------------------------------------|------------------|
| Mr. Pennyfarthing,                                  | Mr. W. WILLIAMS, |
| Captain Dashmore,                                   | Mr. CALCRAFT,    |
| Charles Hopeful,                                    | Mr. BRINDAL,     |
| Col. Tumbril,                                       | Mr. SMOLLET,     |
| Dr. O'Rafferty,                                     | Mr. R. HAMERTON, |
| Starch,                                             | Mr. FARREN,      |
| Dibbs,                                              | Mr. JOHNSON,     |
| Slug,                                               | Mr. TURNER,      |
| Lagly,                                              | Mr. MONTAGUE,    |
| Sheers,                                             | Mr. BARRY,       |
| Bailiffs, Messrs. HART & O'ROURKE,                  |                  |
| Masks, Messrs. MONTGOMERY, &c.                      |                  |
| Servants, Messrs. GLOVER, &c.                       |                  |
| Miss Deborah Tumbril,                               | Mrs. M'CULLOCH,  |
| Mrs. Pennyfarthing,                                 | Miss CURTIS,     |
| Emily Tumbril,                                      | Miss BURGE,      |
| Charlotte Pennyfarthing,                            | Miss STANFIELD,  |
| Female Masks, Mesdames, Johnson, Broad, Norman, &c. |                  |

Office 3, Bedford-Row.



Price

THE

# Amateur Dramas.

~~~~~  
"—Playing; whose end both at the first, and now, was,
" and is, to hold as 'twere the mirror up to nature."
"Droit et'avant."

~~~~~  
No. 32.) SATURDAY, FEB. 5, 1825. (Vol 2.

## THEATRE-ROYAL.



### PRESUMPTION;

*Or, the Fate of Frankenstein.*

WAS repeated last evening. We think it would have been more judicious had this piece been presented as an afterpiece; for it certainly does not possess sufficient merit to entitle it to lead the way in the entertainments of the evening.

### *Cent. per Cent. or, the Masquerade.*

A new farce under this cognomen was performed for the first time. The piece is as good in its way as the generality of modern afterpieces are, and that is not lauding it very highly. Our space does not permit us to enter more particularly into its merits to-day. The performers all exerted themselves. There was some disapprobation manifested on the falling of the curtain.

### A WORD OR TWO ON THE LITERARY PERIODICALS OF DUBLIN.

*(Concluded from page 123.)*

Another favorite practice with some of these journals, has been to make a formidable display of Latin. It looks



so learned. More credit for this quality would, however, be attached to this custom, if it was not so evident that this is the effect intended to be produced on the mind of the reader; for nothing can be more inappropriate than to cram a lot of this language into a publication intended in a great degree for the ladies, who, though they may wonder at the would-be *learning* of the pedants, must smile at the real want of it, as displayed in their attempts at writing intelligible English; in their ignorance, their distorted metaphors, and the other *perfections* in which they so luxuriantly abound.

We sometimes too, find criticisms in these publications. If they are indifferent in other departments, they are "horrible! horrible! most horrible!" in this. We venture to opine, that *some* information, *some* taste, and a *small portion* of ability in writing, are necessary to form the critic, and we can bring tolerably good authority on the subject:—

"But you who seek to give and merit fame,  
 "And *justly* bear a critic's noble name,  
 "Be sure yourself and your own reach to know,  
 "How far your genius, taste, and learning go."

POPE.

However, there are some who have seemed to think these *trifling* matters as quite superfluous. Come, "cry havoc and let slip the dogs of war," say they, at all hazards. The *cacœthes scribendi* has seized us, and ink must be shed. But we would implore these "*learned Pundits*" (if the race still exists) to pause in their course—to reflect for a moment on the discredit which they are bringing upon the literature of the country, without any acquisition of honour to themselves. Their sphere of action may be very limited, but still it is a matter of no small regret to the possessor of a genuine *amor patriæ*, to witness even within the most confined boundaries, any thing calculated to degrade his country.

The foregoing observations have been penned by one who has the welfare of the land of his birth sincerely at heart. He would endeavour to raise his voice, however feeble, in a matter which he thinks of no small impor-



tance, involving, as it does in some degree, the literary character of the country. If the remarks which have been made tend even in the slightest degree to effect the desired object, the writer will feel the amplest and most lively gratification.

---

#### MR. ABBOTT'S BENEFIT.

This gentleman comes forward personally this evening for the first time, as a candidate for the more substantial favor of the citizens of Dublin. Our readers will recollect that it is to Mr. Abbott's Management we are indebted for the introduction of that talented and fascinating actress, Madame VESTRIS, to the Dublin audience. On this occasion, SHAKESPEARE'S excellent comedy of *Much ado about Nothing*, which has not been acted here these ten years, will be revived. We expect great pleasure from the performance of Mr. Abbott as *Benedick*, and Miss Jarman as *Beatrice*. We anticipate a full house.

---

#### MISS FOOTE

Is to make her first appearance this evening at Covent-garden Theatre, in the *Belle's Stratagem*.

---

#### ADELPHI THEATRE.

A piece called the *Life of an Actor* was played for the forty-ninth time at this Theatre on Saturday evening last, to a crowded house. This little concern is managed with a good deal of spirit, which, as might be expected, has the effect of inducing the decided support of the Public.

---

#### ERRATA.

In some of the early impressions of yesterday, for *thinks* in the poetical quotation, read, *think*. We may also add, that *develish* in Thursdays number should be *devilish*. These typographical errors and others which unavoidably occur, are, no doubt, at once corrected by the reader.



*For the Benefit of Mr. ABBOTT.*

This Evening, Saturday, February 5, 1825,

Will be revived (not acted these 10 years)

## **MUCH ADO ABOUT NOTHING.**

Don Pedro,  
Don John,  
Claudio,  
Leonato,  
Antonio,  
Benedick, (first time)  
Borachio,  
Dogberry,  
Conrade,  
Friar,  
Verges,  
Balthazar,  
Hero,  
Margaret,  
Ursula,  
Beatrice, (first time)

Mr. R. HAMERTON,  
Mr. BRINDAL,  
Mr. SOUTHWELL,  
Mr. HAMERTON,  
Mr. CUNNINGHAM,  
Mr. ABBOTT,  
Mr. DIGGES,  
Mr. WILLIAMS,  
Mr. BARRY,  
Mr. JAMES,  
Mr. SMOLLET,  
Mr. LATHAM,  
Miss CURTIS,  
Mrs. DALY,  
Miss CUNNINGHAM,  
Miss JARMAN.

In Act 1—the favorite Glee of “Sigh no more, Ladies.”  
End of the Play, Mr. Philipps will sing the Old Sea  
Ballad of “The Bay of Biscay.”

---

To conclude with

## **PRESUMPTION;**

## **OR, THE FATE OF FRANKENSTEIN.**

Frankenstein,  
De Lacey,  
Felix de Lacey,  
Clerval,  
William,  
Hammerpan,  
Fritz,  
Tanskin,  
(—————),  
Elizabeth,  
Agatha,  
Madame Ninon,  
Safie,

Mr. CALCRAFT,  
Mr. CUNNINGHAM,  
Mr. LARKIN,  
Mr. A. LEE,  
Master C. LEA,  
Mr. LATHAM,  
Mr. JOHNSON,  
Mr. SMOLLET,  
Mr. NORMAN,  
Miss FORDE,  
Miss CURTIS,  
Mrs. HUMBY,  
Mrs. H. CORRI,

---

*Office 3, Bedford-Row.*



Price 1d.

# Dramatic Arts.

~~~~~  
"—*Playing; whose end both at the first, and now, was,*
"*and is, to hold as 'twere the mirror up to nature.*"
"*Droit et avant.*"

~~~~~  
No. 33.) MONDAY, FEB. 7, 1825. (Vol 2.

## THEATRE-ROYAL.

### MUCH ADO ABOUT NOTHING.

ON Saturday evening this comedy was performed for the benefit of Mr. Abbott. The house was, as we expected, crowded in every part; in the dress circle was a most brilliant assemblage of rank, beauty, and fashion. This was nothing more than a just tribute to the estimable qualities of our new manager, who is quite as distinguished by his gentleman-like demeanour off the stage, as he is for the same and very creditable talents on it.

SHAKSPEARE'S comedy of *Much ado about Nothing*, is not distinguished by any of those poetical flashes which distinguish most of his other plays. There is, however, much of point and smartness in the dialogue, which, in the hands of clever performers, must render the parts, and particularly those of the two leading characters, uncommonly amusing. Steevens thus speaks of the piece, so far as relates to the hero and heroine of it:—"This play may be justly said to contain two of the most sprightly characters that Shakspeare ever drew. The wit, the humourist, the gentle-



man, and the soldier, are combined in *Benedick*. The too sarcastic levity which flashes out in the conversation of *Beatrice*, may be excused on account of the steadiness and friendship so apparent in her behaviour, when she urges her lover to risk his life by a challenge to *Claudio*."

+ Mr. Abbott's personation of *Benedick*, the married man, afforded great gratification to his auditors, as was fully evinced by their repeated plaudits. He gave the repartees to *Beatrice* with much point, and altogether conducted his share of the intellectual warfare with much spirit. There was an apology made for Mr. R. Hamerton in consequence of indisposition. Mr. Calcraft was substituted for him. Brindal played *Don John*. The part does not admit of much display; it was but a tolerable performance in Mr. Brindal's hands. Southwell appeared as *Claudio*. We caution this performer against the broad smile or grin, in which he usually indulges: if it proceeds from self-complacency, which we are inclined to think it (as in general) does, that conceit may, and indeed must be very injurious, and necessarily tend to flatter him that he is the pink of fine fellows, and that, of course, the idea of any improvement is totally absurd. Now we can assure Mr. Southwell, he has much to learn, and much to unlearn, before he can be considered a good actor. Hamerton's *Leonato* was a very poor performance. We were particularly displeased with him in the scene where he meets *Claudio*, after having heard of the attempt to dishonour his daughter. The passage,—

"And, with grey hairs, and bruise of many days,  
"Do challenge thee to trial of a man,"

was given more with the boisterous bellowing of a herd of the fives, than with the high-wrought feeling of a gentleman. The *Antonio* of Cunningham was passable. Digges' *Borachio* was a "right merrie and pleasaunt" entertainment; for verily it was truly funny, and tended to excite strong laughter. This person, in a scene with *Don John*, thought it perfectly proper to wear his hat, while his Lordship was uncovered; this

+ Southwell would have been a far better *Benedick*.  
Abbott was truly a pitiful

is must have  
in intended  
Abbott  
is precisely  
Character  
in action



may be oldfashioned *politeness*, but we would certainly consider it modern *impudence* or ignorance, or perhaps both. *Dogberry*, that sapient warder of the night, was performed by Williams, and very creditably. A halo of impenetrable dullness surrounds this character, which renders it quite delightful. The charge to the inferior watchmen was most luminously delivered, and none more than that part where he says, that "to be a well-favoured man is the gift of fortune, but to write and read comes by nature." Smollet's *Verges* was as feeble as necessary. Miss Jarman as *Beatrice* was, generally speaking very respectable. In some parts, however, we could not agree with her conception of the mode of delivery; for instance, where she learns that *Benedick* loves her, and says:—

"Benedick, love on, I will requite thee."

We think it was quite a mistake to use an air of levity, as if she was not sincere in her language, which, it appears by the sequel, she really is. However, as this was Miss Jarman's first performance of the character we should not be *very severe*. Miss Curtis was only tolerable as *Hero*. This is a character which Miss Foote used to play at Covent-Garden; from this circumstance, our readers may at once infer, that Miss Curtis is not at all equal to it—nor is she. On the whole, we, in common with the audience, were much pleased with the performance.

On Tuesday evening, of course, the piece will be performed with increased facility.

After the play Mr. Philipps sang the favorite song of the "Bay of Biscay," which was loudly encored.

*Presumption; or, the Fate of Frankenstein* concluded the evening's entertainments.

---

After the play Mr. Abbott stepped forward to announce *Der Freischutz* for Saturday next: he was loudly applauded, as was the notification of this piece, which is to be brought forward in the most splendid style.



# Theatre-Royal.

This Evening, MONDAY, February 7, 1825,  
Will be Performed, the tragedy of

## VENICE PRESERVED.

|                       |                 |
|-----------------------|-----------------|
| The Duke of Venice,   | Mr. JAMES,      |
| Renault,              | Mr. CUNNINGHAM, |
| Jaffier,              | Mr. ABBOTT,     |
| Pierre,               | Mr. CALVERT,    |
| Priuli,               | Mr. HAMERTON,   |
| Bedemar,              | Mr. BRINDAL,    |
| Elliot,               | Mr. O'ROURKE,   |
| Spinosa,              | Mr. DIGGES,     |
| Theodore,             | Mr. GLOVER,     |
| Officer,              | Mr. BARRY,      |
| Mezzana,              | Mr. GEARY,      |
| Durand,               | Mr. SUTCLIFFE,  |
| Paulo,                | Mr. MONTAGUE,   |
| Captain of the Guard, | Mr. HART,       |
| Belvidera,            | Miss JARMAN.    |

---

To conclude with

## PRESUMPTION;

## OR, THE FATE OF FRANKENSTEIN.

|                                                      |                 |
|------------------------------------------------------|-----------------|
| Frankenstein,                                        | Mr. CALCRAFT,   |
| De Lacey,                                            | Mr. CUNNINGHAM, |
| Felix de Lacey,                                      | Mr. LARKIN,     |
| Clerval,                                             | Mr. A. LEE,     |
| William,                                             | Master C. LEA,  |
| Hammerpan,                                           | Mr. LATHAM,     |
| Fritz,                                               | Mr. JOHNSON,    |
| Tanskin,                                             | Mr. SMOLLET,    |
| (—————),                                             | Mr. NORMAN,     |
| Elizabeth,                                           | Miss FORDE,     |
| Agatha,                                              | Miss CURTIS,    |
| Madame Ninon,                                        | Mrs. HUMBY,     |
| Safie,                                               | Mrs. H. CORRI,  |
| Chorus of Gypsies, &c. Messrs. Hart, Hill, O'Rourke, |                 |
| Turner, Montague Grey, &c. Mesdames, Broad, Johnson, |                 |
| Norman, Mahons, Sullivan, Cunningham, &c.            |                 |

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Price 1d.)

# THE LITERARY Dramatic Argus.

~~~~~  
"—Playing; whose end both at the first, and now, was,
"and is, to hold as it were the mirror up to nature."
~~~~~  
"Droit et avant."

No. 34.) TUESDAY, FEB. 8, 1825. (Vol 2.

## THEATRE-ROYAL.



THE play of *Venice Preserved* was performed last night. We were much pleased with Mr. Abbott's *Jaffier*: we are inclined to place it among his best performances. Mr. Calver't, usual imperfections were observable in his *Pierre*. Miss Jarman as *Belvidera* was very respectable. Comedy is her *forte*. *Venice Preserved*, by Otway, was first performed in 1682. *Frankenstein* followed.

### KEAN.

It is now placed beyond all doubt that Kean has completely ruined himself with the British Public. He made his third appearance on Monday last, and was received with the same marked disapprobation as before, excepting by some of the lowest wretches, (*professional boxers, &c.*) who behaved in the most savage manner, using brute force in order to suppress the public voice. Had Mr. Kean the common decency to retire for a season, (which would not have been to him a great sacrifice) all these disgraceful proceedings would not have taken place; had he done so, it would have evinced a respect for that public, which his present conduct has



*so grossly insulted.* The public will not be treated with contempt. After the play Mr. Kean addressed the audience as follows:—

“I have made as much concession to an English audience as an English actor ought. (A tremendous uproar.) “I hope,” continued Mr. Kean, “for the honor of my country—as after twenty nights I shall leave you for ever—(deafening cries of No! no!)—I hope for the honor of my country, that this persecution will never reach foreign annals.”

We cannot see that the “honor” of the country is in any great jeopardy from its conduct in the present case. We rather think the case is directly the reverse.

We addressed “a word or two” lately to our readers on the subject of the literary *periodicals* of Dublin. The matter was irrelevant to the purpose for which our publication was expressly formed it is true, but as we happened to have some unoccupied space, (which by the way does not often occur) we thought we could not better employ it than in animadverting upon the wretched poverty of talent, the *plentiful lack* of intellect, observable in some of those publications of our city, which have claimed the distinction of being of a *literary* nature. We hope we may be excused in making the remark, that these observations of ours, have met the decided approbation of many, for that prime quality, *correctness of opinion*, and for others perhaps of a more flattering nature, which we shall refrain from mentioning. It will be in the recollection of our readers, that our remarks were rather of a general description—that no particular publication was spoken of with censure, but that, as unfortunately there was a plurality of obnoxious objects, it was deemed better to frame the remarks so that they might have an extended application. But, reader, what we were unwilling, or thought unnecessary to do, has been done by others, our animadversions have been levelled against a *residing* publication (whose circle of acquaintance is, however, as extended as it deserves) in this city, and by whom? Why, reader, by one of the *literary colossuses* them-



selves! What! is it possible? exclaims the reader, and we are not disposed to wonder at his scepticism; but it is nevertheless the fact, as appears by a note to their *correspondents*,—

“Each cried—that was levell’d at me!”

Now let us briefly sum up the *brilliances*—the *rags* which form the cap this *visiting* hero has so sapiently placed upon his noddle. Bad as the cap was, ragged and forbidding as it was, yet, reader, the cap *fitted exactly*, and why should it not be worn? But to the materials of this literary cap :—it was composed of 1stly, gross ignorance : 2d, bad, or rather no grammar : 3d, distorted metaphors : 4th, *small-beer* poetry : 5th, bits of Latin crammed in for *learning* : 6th horrible criticisms, and seventhly and lastly, a determination to spill *ink* at all hazards. Or in other words, these are the qualities which we stated distinguished some of the Dublin periodicals, and these are the qualities the *possession* of which the *visiting* personage thought was ascribed to himself, and truly we are not by any means disposed to differ with him as to his “right and title” to them.

Finally, we hope that as this *literary* personage has so completely acknowledged the justness of our strictures in one point, he will “ponder well” on the admonitory remarks towards the conclusion of our article, and by refraining from his *visits*, or rather *visitations*, as speedily as possible, do something to atone for the numerous imperfections which *grace* the cap he has so *ingeniously* placed on his head. Indeed we rather think we have given the hero a *home-blow*, or rather he, by the application of the two-edged sword of our strictures, has inflicted a suicidal and rankling wound upon himself. We cannot conclude better than by a quotation from Lord Dorset, who thus addressed a “*learn-ed Punddit*” of his day :—

“No other use of paper shouldst thou make,

“Than carrying loads and reams upon thy back.

“Carry vast burdens ’till thy shoulders shrink :

“But curst be he that gives thee pen and ink :

“Such dangerous weapons should be kept from fools,

“As nurses from their children keep *edg’d tools*.”



# Theatre-Royal.

This Evening, Tuesday, February 8, 1825,

Will be Performed,

## MUCH ADO ABOUT NOTHING.

Don Pedro,  
Don John,  
Claudio,  
Leonato,  
Antonio,  
Benedick, (first time)  
Borachio,  
Dogberry,  
Conrade,  
Friar,  
Verges,  
Balthazar,  
Hero,  
Margaret,  
Ursula,  
Beatrice, (first time)

Mr. R. HAMERTON,  
Mr. BRINDAL,  
Mr. SOUTHWELL,  
Mr. HAMERTON,  
Mr. CUNNINGHAM,  
Mr. ABBOTT,  
Mr. DIGGES,  
Mr. WILLIAMS,  
Mr. BARRY,  
Mr. JAMES,  
Mr. SMOLLET,  
Mr. LATHAM,  
Miss CURTIS,  
Mrs. DALY,  
Miss CUNNINGHAM,  
Miss JARMAN.

In Act 1—the favorite Glee of “Sigh no more, Ladies.”

To conclude with

## LOCK AND KEY.

Brumagem,  
Captain Cheerby,  
Capt. Vane,  
Ralph,  
Laura,  
Dolly,  
Fanny,  
Selina,

Mr. WILLIAMS,  
Mr. M'KEON,  
Mr. CUNNINGHAM,  
Mr. JOHNSON,  
Mrs. H. CORRI,  
Miss WHITMORE,  
Mrs. HUMBY,  
Mrs. SMOLLET,

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# THE Dramatic Review.

~~~~~  
"—*Playing; whose end both at the first, and now, was,*
"*and is, to hold as 'twere the mirror up to nature.*"

"*Droit et avant.*"

~~~~~  
No. 35.) WEDNESDAY, FEB. 9, 1825. (Vol 2.

## THEATRE-ROYAL.

### LOCK AND KEY.

~~~~~  
LAST evening after the performance of the comedy of *Much ado about nothing*, we had the farce of *Lock and Key*. This little piece is not without merit. Williams, Johnson, and Mrs. Humby, are deserving of our decided commendation. We have already given Johnson a hint about his voice—we alluded to a considerable sameness observable in it, and expressed a hope that he would amend the imperfection if possible; but we suppose it is not possible, and we shall therefore excuse him. There were one or two chorusses in the piece. The male practitioners who usually fill this department, are really miserable: we had occasion to observe this last night: we hope the evil will be remedied.

THE AMPHITHEATRE.

We paid a visit to M. Duerow's house last evening, and were really much satisfied by the performances. We

particularly admired the exercise of the *Roman gladiators* and the *flight of Mercury*, by M. Ducrow. Altogether, the entertainments were well calculated to afford amusement to a very respectable assembly. The equestrian performers evidently had not an opportunity for the full display of their powers at the Theatre-Royal, nor do we think that is the proper place for exhibitions of the kind.

THE "LEARN-ED PUNDITS."

These *literary* heroes have been but "a little month" in existence, and yet we wager a ducat, that before another passes, they will descend, "withall their imperfections on their heads," to the grave of "all the Capulets." This surely must occur, if their readers are not as certainly enamoured of the *super-excellent qualities* which we mentioned in our *exposé* of yesterday, as the *visiting* gentry are in possession of them, and which all their *erudition* cannot efface; and so, most worthy Dominies, "fare thee well!"

A L'Editeur de l'Argus Dramatique.

Ce n'est pas sans une vive sensation de plaisir que j'ai appris par votre feuille d'aujourd'hui que DER FREISCHUTZ alloit paroître avec éclat sur notre théâtre.

Il n'ya nul doute, que dans les affaires de théâtre, un peu d'entreprise bien dirigée, nonseulement ne merite mais même, ne commande le succès. Je ne puis donc trop recommander a Mr. Abbott de perséverer a ne pas considérer la depense dans les innovations qu'il se propose de faire dans son théâtre, la mediocrité ne pouvant jamais reussir, tandis que l'ombre même de la perfection doit necessairement amener le triomphe.

Vous n'ignorez pas sans doute, Monsieur, la magni-

ficence de nos premiers théâtres Parisiens et le goût supérieur avec lequel ils sont menés, et je vous fais mes sincères remerciements de la manière favorable, et en même temps juste, dont vous avez parlé de notre auditoire Français. Il me seroit inutile d'exhorter plus amplement Mr. Abbott a se maintenir dans son plan d'entreprise car j'observe avec plaisir qu'il se propose de le pousser a bout. J'ai l'honneur d'être, Monsieur, votre tres humble serviteur,

Ce 7 fevrier, 1825.

un Français.

(Translation.)

TO THE EDITOR OF THE DRAMATIC ARGUS.

I felt peculiar pleasure in perceiving by your paper of this day, that *Der Freischutz* is to be brought out at our Theatre with much splendour.

It is quite evident that a well-regulated portion of spirit in theatrical affairs, will not only deserve, but command success. I therefore, cannot too strongly recommend to Mr. Abbott a perseverance in introducing every thing at his Theatre, without regard to expense, as mediocrity will never succeed; whereas, an approach to perfection is sure of being triumphant.

You, Sir, are, no doubt, well aware of the magnificence of our leading Parisian Theatres, and the superb style in which they are conducted; and I return you my best acknowledgments for the justly favorable manner in which you have spoken of our French audiences.

It is unnecessary for me to urge Mr. Abbott any further to use an enterprising line of conduct; for I am happy to observe that he has already evinced a strong disposition to do so. I have the honor to be, Sir, your very humble servant,

Feb. 7, 1825.

A FRENCHMAN.

We have an engraving of the Theatre-Royal in preparation for our Second Volume.

This Evening, Wednesday, February 9, 1825,
Will be Performed,

THE BEGGAR'S OPERA.

Captain Macheath,
Peachum,
Lockit,
Filch,
Mat o'th' Mint,
Harry Paddington,
Ben Budge,
Crook-fingered, Jack.
Jemmy Twitcher,
Robin of Bagshot,
Waiter,
Mrs. Peachum,
Polly,
Lucy,
Molly Brazen,
Jenny Diver,
Sukey Tawdry,
Betty Doxy,
Mrs. Coaxer,
Mrs Slammekin,

Mr. PHILIPPS,
Mr. WILLIAMS,
Mr. FULLAM,
Mr. JOHNSON,
Mr. BROUGH,
Mr. SUTCLIFFE,
Mr. BARRY,
Mr. DIGGES,
Mr. JAMES,
Mr. HART,
Mr. O'ROURKE,
Mrs. M'CULLOCH,
Miss FORDE,
Mrs. HUMBY,
Miss MAHON,
Mrs. JOHNSON,
Mrs. NORMAN,
Miss MAHON,
Miss SULLIVAN,
Mrs. SMOLLET,

To conclude with

PRESUMPTION;

OR, THE FATE OF FRANKENSTEIN

Frankenstein,
De Lacey,
Felix de Lacey,
Clerval,
William,
Hammerpan,
Fritz,
Tanskin,
(—————),
Elizabeth,
Agatha,
Madame Ninon,
Saffie,

Mr. CALLERAFT,
Mr. CUNNINGHAM,
Mr. LARKIN,
Mr. A. LEE,
Master C. LEA,
Mr. LATHAM,
Mr. JOHNSON,
Mr. SMOLLET,
Mr. NORMAN,
Miss FORDE,
Miss CURTIS,
Mrs. HUMBY,
Mrs. H. CORRI,

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THE Dramatic Age

~~~~~  
"—Playing; whose end both at the first, and now, was,  
" and is, to hold as 'twere the mirror up to nature."  
"Droit et avant."

~~~~~  
No. 36.) THURSDAY, FEB. 10, 1825. (Vol. 2.)

THEATRE-ROYAL.

THE BEGGAR'S OPERA.

~~~~~  
THIS ingenious satire upon human frailty was performed last evening. Mr. Philipps' *Macheath* is well known to the Dublin audience; his acting in the part is excellent. The song of "If the heart of a man," was deservedly encored. His taste and science were evident throughout. Miss Forde was the *Polly*, and was in excellent voice. She was loudly applauded in most of her songs. Her "Cease your tunning," was admirably given and loudly encored. *Frankenstein* followed.

### THE LITERARY COLOSSUSES!

~~~~~  
WE did not intend to have devoted another line to these personages, whose pitiful attempts at writing (now so completely exposed) have rendered them entirely beneath our notice; but from a precious article, which appeared in that enlightener of the age, the *New* (we fear it will never be old) *visitation* of yesterday, we are again reluctantly obliged to recur to the nauseous subject; and "if yet a spark of life remains" in that

literary abortion, we think that unless the *animals* have as many lives as a cat, we shall give them a *quietus* before we conclude. It was once thought, that "when the brains were out, the creature was dead," but our day has proved the reverse.

We shall first observe, that the *right learned* personage of yesterday, strives to be facetious on the title of our work; before he puts pen to paper again we would strongly recommend him not only to study the rules of grammar generally, but to apply himself to the very necessary art of learning to *spell* his words correctly.—We think we see the reader stare in amazement at the necessity for this sound advice; but, reader, we can assure you the *erudite* gentry were so grossly ignorant, as to spell the word, Argus—*Argos*. Yes, reader, ARGOS! But it might be an error of printing, says some one.—If the word was spelled in that way but *once*, we should in mercy have thought it so; but, reader, the word occurs *twice*, and is both times spelled the same way! This needs no comment from us.

The *visitation*, in order to escape from the cap which it has placed on itself, asserts that we "addressed a word or two to the literary periodicals of the day," and that therefore, it, as the only literary (!) work, must be meant. But how does the fact stand?—Our words were—"we would implore these learned Pundits (*if the race still exists*) to pause," &c. Now it is evident this was spoken conditionally. So much for their *correctness* on this point.

But we now come to the matter which at once brings the question to a close. The *Visiter* of yesterday asserts, (for the same purpose as is mentioned in the foregoing paragraph) that we stated to a friend of theirs, that our article on the Dublin Periodicals, was *an attack on their paper*. NOW THIS IS NOT THE FACT; *we never told the person alluded to any such thing*; and moreover, we have that gentleman's authority to state, that he never told one of them that we had made such a statement. Now, reader, we think you will agree with us, that it would be lowering ourselves very much indeed, were we

to continue to war with such people, even though we had an octavo volume at our command; for it is quite evident that unless we descended to the same *trickish* system, we could never be a match for the New morning *Visitation*, and *that* we hope we never would be guilty of. So we leave them. The reader who shall have the *good fortune* to meet any of that production, will, after this, know what degree of credit to attach to it.

To conclude;—our candid readers, no doubt, saw at once that our object in penning the article on the periodicals, had an extended view; not surely confined to the *paltry* thing of which we have been speaking. We felt strongly for the literary character of the country, and our object was—

“To mark how wide extends the mighty waste,
“O’er the fair realms of science, learning, taste,”—

CANNING.

and to give some exhortatory observations on the discredit which the ignorant, in publishing their lack of knowledge, (within however narrow a sphere) would unavoidably bring upon the literature of the country.

THE FAREWELL.

“—— And now without more circumstance at all, I think it meet that we shake hands and part.”

Having brought our work to the end of the second volume, which is the length we had prescribed to ourselves, we must now make a few parting observations.

From the three months acquaintance which we have now had with the reader, we feel that sort of regard for him which inevitably arises from companionship, and we feel some reluctance in finally bidding him adieu; for when the dearest connections are every day severed from each other, why should we in reason repine at this separation. But whether fortunately or not, Reason does not always hold his seat; the *feelings* often usurp his place, which is the case in the present instance; but

enough on this point. We shall add a few words on the work which we this day conclude.

The motives which urged us to the commencement of the DRAMATIC ARGUS, were precisely similar to those which induced Mrs. Shelley to write her *Frankenstein*; —“It was commenced partly as a source of amusement, and partly as an expedient for exercising any untried resources of mind;” and for conducting the work we laid down the rules stated in the first number, from which we think we have not deviated.

We have studiously avoided any undue severity in our critiques. In all our remarks, we have had nothing in view but the improvement of the individual, or the amelioration of the evil to which we may have alluded. The general correctness of our judgment has been, we are happy to say, proved so far as the corroboration of the newspapers go. However, very little opportunity, we regret to say, was afforded us to make the comparison; as our “brothers of the broad-sheet,” as Cobbett says, do not often leave politics for theatricals, or rather bring forward the stage and the political world “hand in-hand together.” The Dublin papers are wonderfully inferior to those of London in this matter, which, whatever those of Dublin may think, might be made of some importance in softening the asperities of factionists, and leading their thoughts occasionally away from political uncharitableness.

To all the performers, collectively and individually, we have had none but the most friendly feelings, and have reaped no small degree of amusement, and we hope instruction, from that portion of the drama which we have seen them personate.

And now, reader, wishing thee all health and happiness, we mentally shake hands and bid thee—Farewell!

☞ The title-page and index with engraving for this Volume will be ready in a few days.

END OF THE SECOND AND LAST VOLUME.

Office 3, Bedford-Row.

POSTSCRIPT.

IT might have the semblance of ingratitude did the EDITOR not thus publicly *return his best thanks* to those literary friends who have assisted him in his undertaking, (particularly in the earlier period of the work,) by letters, &c. In order to prevent even the *appearance* of so unworthy a feeling, he thinks it necessary to add this Postscript. Again, reader, *Vive vale!*

VALLI
EDIZIONE
1890

Il presente volume
contiene le opere
di V. Valli, scritte
in lingua italiana,
e che sono state
pubblicate in
varie edizioni
dalla casa editrice
di Roma.

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